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Make Things Happen

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3-2-2014

Make Things Happen: Activity Sheets

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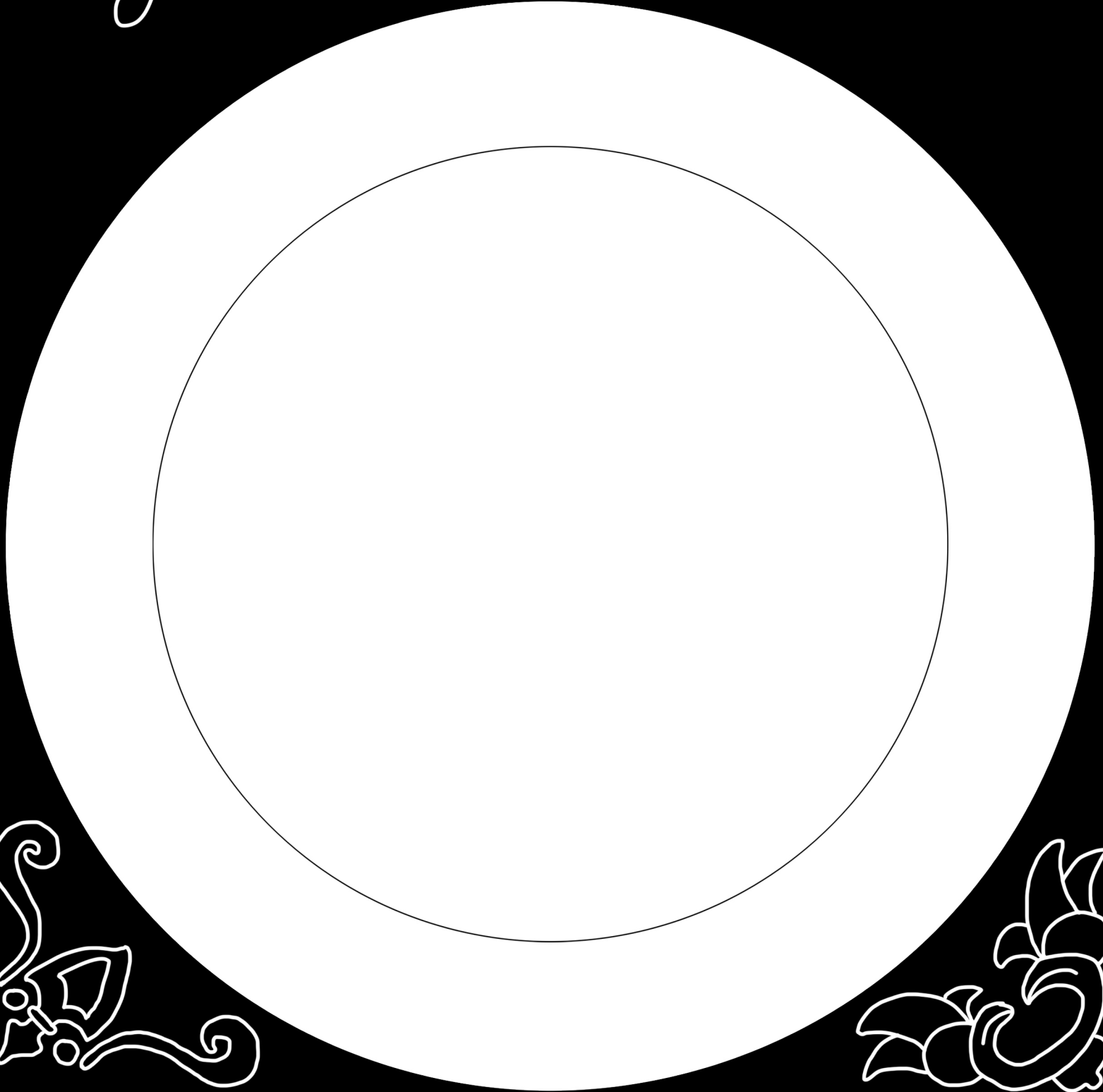
https://pdxscholar.library.pdx.edu/make_things_happen/1

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Creators

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My Commemorative Plate



Commemorative plates honor or remember a special occasion. Create your own memorabilia by drawing on a paper plate or the plate design above. Celebrate a personal victory, record a favorite trip as a souvenir, or subvert celebration by documenting an anti-monumental or speculative event.



Trace this plate
stand out on thick
paper and cut the
template. Fold in
the middle to
create a stand for
your plate.

Feel free
to use the
decorative designs
throughout this
page to ornament
your plate.



@lauren-f-adams

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FAO: Ad Hominem
RE: The Bardic Tradition

**NAME A NOVEL ENTERPRISE TO MEMORIALISE
UNRECIPROCATED INTEREST.
PRODUCE, IN THIS CONCERN, ENORMOUS ATTAINMENT.**

Best wishes,

Oliver Braid

Oliver Braid

Primary Sources

Maurice Carlin
United Kingdom

This assignment is based on the activities of an informal collective of which I am a member, 'Studio Group'. Our collective explores new possibilities for how, when, and where artwork is made, all inquiries motivated by our questioning the role of the artist's studio. By situating temporary group 'studio' sessions in unorthodox settings, often in public spaces, we have aimed at taking ourselves and our work into new areas, to breach the boundaries of what we think we are each capable of doing and what we believe our work to be about. As a result of these 'interventions', we have discovered that our approach to making art can take a parallel leap into new territories.

Each 'Studio Group' session is followed by a discussion and sharing of the work that each person has made during the time.

Materials

- Yourself
- A few simple tools or materials of your own choosing that you can carry easily
- A camera/notebook to document the activity

Instructions

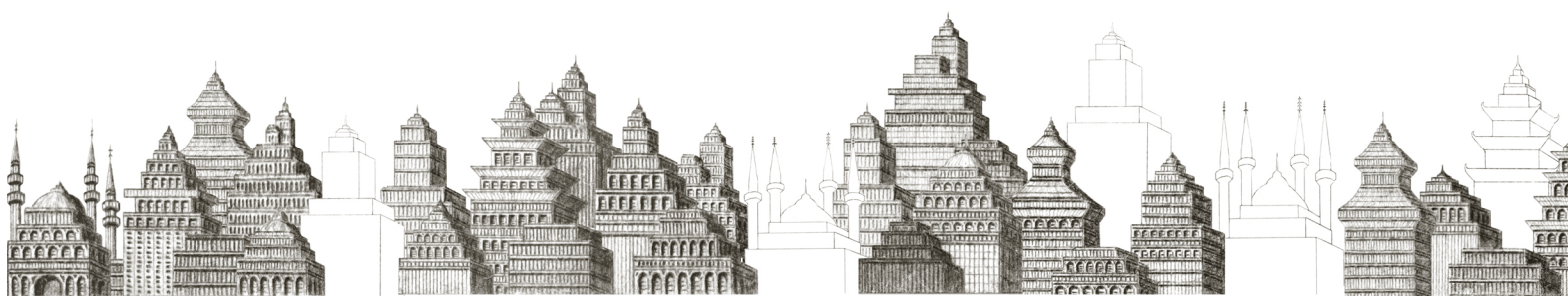
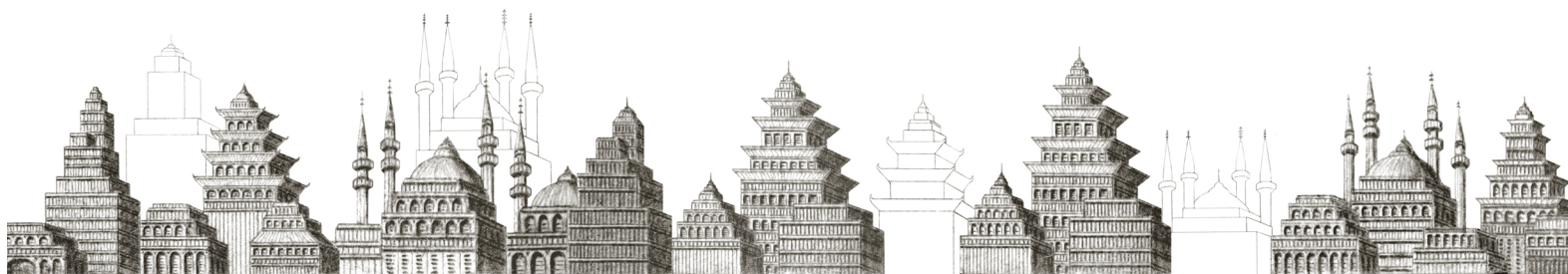
1. Organise into a group, with no fewer than two people.
2. Suggest some spaces for the group to work. After drawing up a list of potential sites, choose one as a group. This site can be anywhere that you find interesting, and that is safe and accessible to the group. Try to think of a space that is unlike your studio or the place where you work now.
3. Bring a few things with you that you might be able to use, but don't over-prepare in advance. The point of the activity is to be intentionally unprepared and to allow this emphasis on spontaneity to inform your group's work.
4. Think of the space as your shared studio for the time that you are there. You should respond to the space as you find it, working with whatever comes to hand and is nearby. Try to do things quickly without pausing to consider why you are doing them or even if it is worth doing. You can work by yourself or with others. Try to make or do at least one thing while you are there, no matter how straightforward or simple it might seem. If the space feels inspiring, do as many things as you can. If you can't think of anything to do, don't worry about what the others are doing, just enjoy being in a different place for a while. Try to get a 'feel' for the place by exploring every part of it, looking at it closely. The point of this is not to make 'finished' works but simply to generate new ideas and ways of working; these can always be developed later.
5. The working session should last for approximately two hours (depending on the

space you choose).

6. Photograph or document everything you do, especially if you are leaving your work there and not taking it away with you.
7. For the discussion afterwards, find somewhere comfortable nearby where you can sit down to talk. If there are more than ten of you, split up into smaller groups. It is useful to hear how each person felt about working at and exploring the space. Discuss what each person has made during the time. Are there ideas to be developed? What could it lead to next?
8. If you've been inspired, choose a space for the next session. If you found this one more of a challenge than you would have liked, try it another time to see if you feel differently.

Sessions have been held in places as varied as a 19th century municipal dumping ground, a 'Poundland' £1 shop and a derelict train station. It is based on an idea that there are potentially rich sources of inspiration all around us that mostly go unseen and underused.

Going to a space with a different purpose and intention for being there means that you naturally look and absorb your surroundings in a way that you might not do otherwise. From a sensation of being 'intentionally unprepared', new ideas and approaches to making are generated. A more spontaneous approach is brought about by giving up some control of the working environment and by responding to the natural limitations and possibilities of a space.



the searchers

1. take a purifying bath in salt water
2. clear your mind
3. light a candle (preferably tallow)
4. turn your attention inward
5. focus on that which you desire, conjuring it in intimate detail
6. open craigslist
7. search
8. weep uncontrollably
9. despair
10. there is nothing for you here

Torrey Cummings
@torreyac
#mkthngshppn

ask
share
do

something
you've been
meaning to
for a long time

Call:

(646) 699-3903

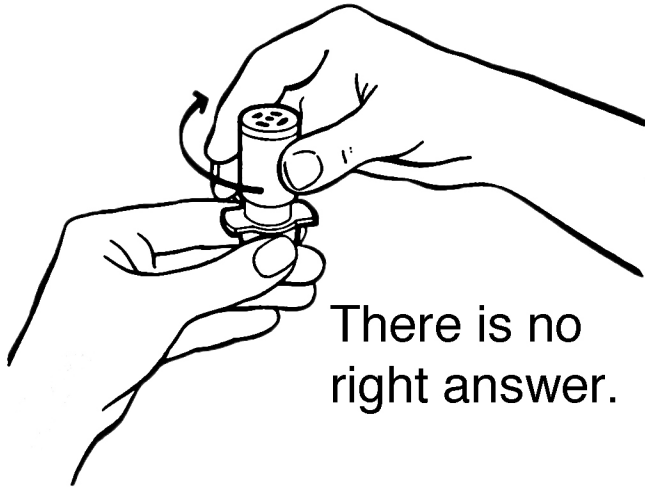
double zero
#mkthngshppn

HOW TO USE IT

If you see
an opening,
stick a
finger in it.



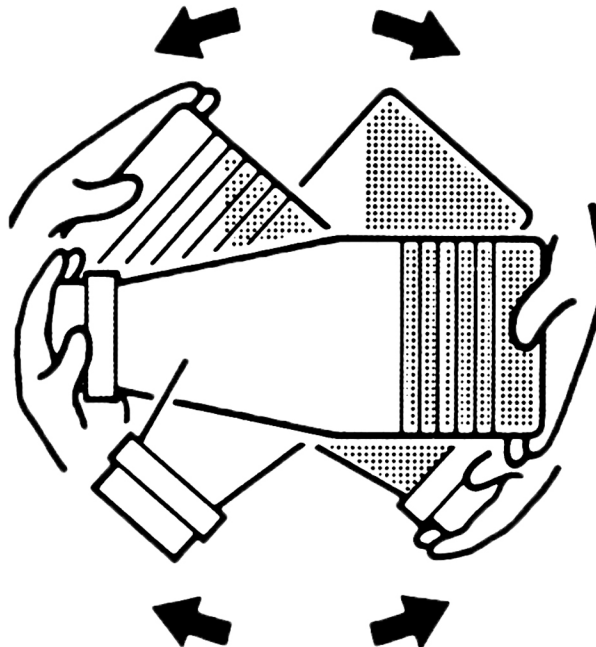
There is no
right answer.



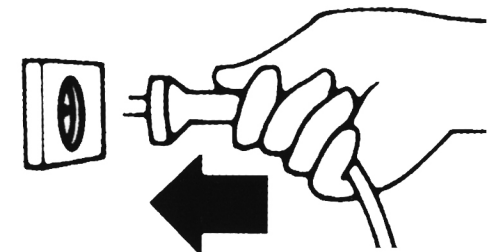
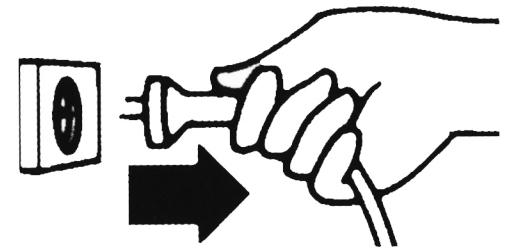
Collaboration is often
expedient.



The status quo is boring.

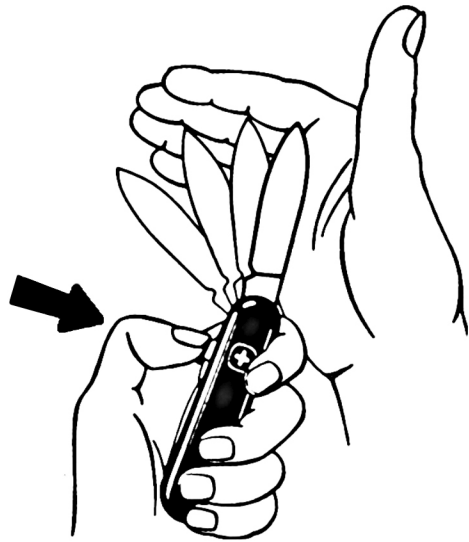


If all else fails,



return to the basics.

Do not hurt others.



This is your key to...



one's heart - use red
success - use brown

understanding - use yellow
your home - use green

your inner self -
use blue

This is your key to...

First you can do this exercise on your own. You have the following keys to choose from: the key to one's heart, the key to success, the key to understanding, the key to your home and the key to your inner self. Select the one that is most important to you. You can choose and colour only one key.

If you have chosen:

- * the key to one's heart - use red
- * the key to success - use brown
- * the key to understanding - use yellow
- * the key to your home - use green
- * the key to your inner self - use blue

You can use any tools - crayons, felt-tip pens, etc. Then you can give this piece of paper to your family, acquaintances, friends or people you do not know to continue this experiment. The final result will be a collective, colourful picture that will show what people value most.

REMEMBER: THEY HAVE AS MUCH POWER AS WE BELIEVE IN THEIR MONEY. -Global Strike

Photo: Janelle Orsi www.theselc.org

Nay/Yea
03.01.14

Non-redeemable

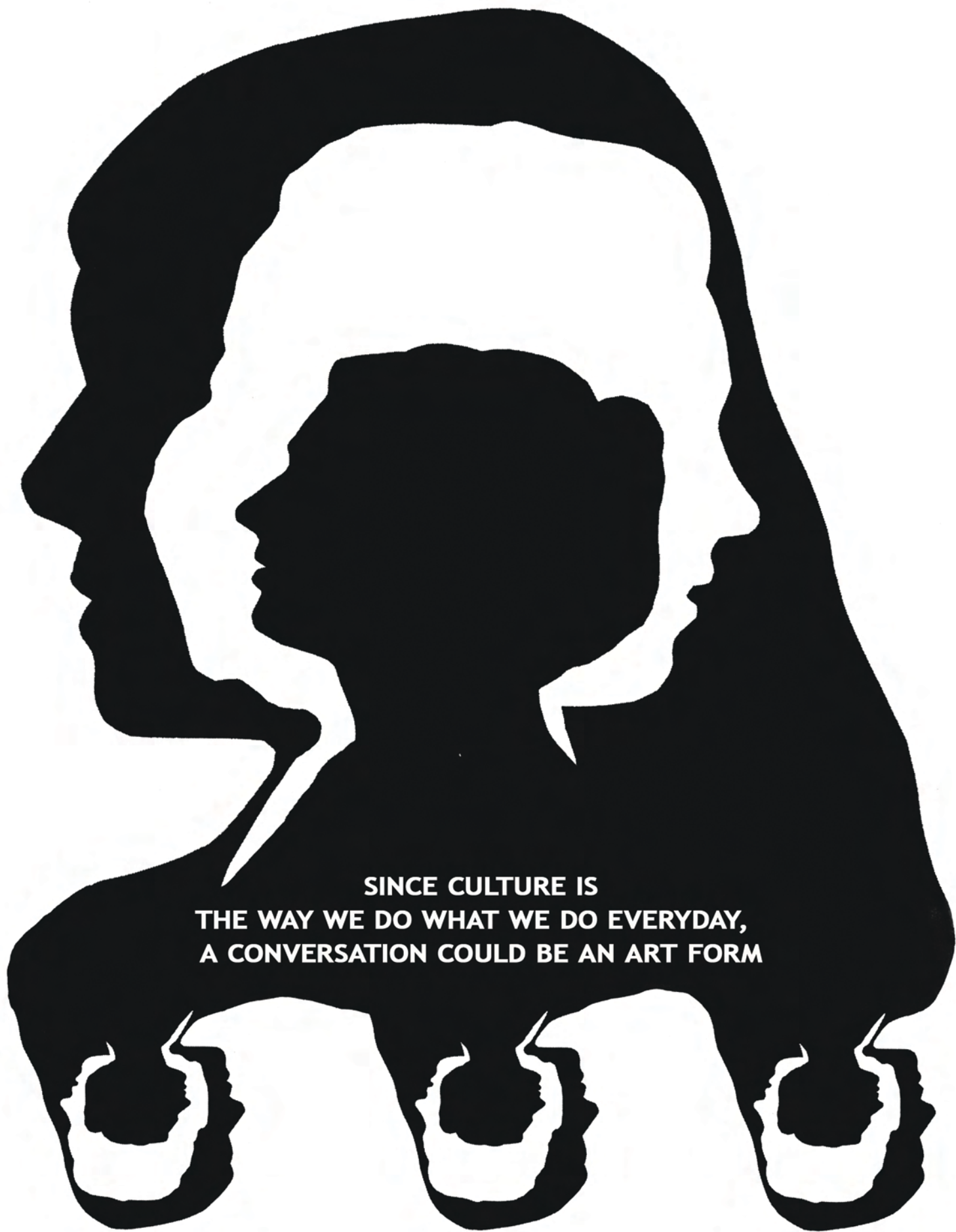


cut
out

Non-redeemable



cut
out



**SINCE CULTURE IS
THE WAY WE DO WHAT WE DO EVERYDAY,
A CONVERSATION COULD BE AN ART FORM**

**SINCE CULTURE IS THE WAY WE DO WHAT WE DO EVERYDAY,
A CONVERSATION COULD BE AN ART FORM.**

HOW TO RECOGNIZE READY-MADE CONVERSATION ART TAKING PLACE:

1. Next time you notice yourself feeling any amount of social discomfort arising in a conversation consider it to be the indication that a conversation art work is beginning.

(It is somewhat arbitrary that social discomfort be the initial indicator, but there needs to be some signal to start noticing conversations differently. Social discomfort happens often enough to be reliable as an indicator, and it is interesting in its own right.)

2. For the 3 minutes after your initial noticing begins consider the art work to be taking place between you and the person/people you are speaking with, no matter what is said or unsaid.

3. During these 3 minutes notice as many sensations as possible. Notice the force and direction of the words shared - are you pushing or pulling them? Are they aimed at something particular, searching, or loose? Notice expectations, obligations, goals and status. To the best of your ability continue participating in the conversation while noticing all this.

4. After the 3 minutes is up and before you leave the conversation give the person/people one of the cards that says:
Since culture is the way we do what we do everyday, this conversation could be an art form.

**ARIANA JACOB
#MKTHNGSHPPN
@PUBLICWONDERING**

SINCE
CULTURE IS
THE WAY WE DO
WHAT WE DO EVERYDAY,
THIS CONVERSATION COULD BE
AN ART FORM

SINCE
CULTURE IS
THE WAY WE DO
WHAT WE DO EVERYDAY,
THIS CONVERSATION COULD BE
AN ART FORM

SINCE
CULTURE IS
THE WAY WE DO
WHAT WE DO EVERYDAY,
THIS CONVERSATION COULD BE
AN ART FORM



Mystic Pizza

Pizza crusts are often discarded, but these everyday castaways contain vast potential for magic. Mystic Pizza invites you to bring your artistic concerns to the table – chew through your questions while eating a slab or two.

Your wedge of intention adapts archetypal symbology from the Tarot's Minor Arcana & Tasseomancy – use elements of these tried & true systems to read the crust of another.

Mystic Pizza views divination as a social form, where the reader and querent work together to interpret meaning. Collaborate to uncover the 'mancy of your munching & the clairvoyance in your crumbs.

Setting Oriented



To observe a slice of the present moment, consider these crust divination prompts (& feel free to intuit your own).

What forms emerge from the crust, crumbs & grease spots? Use these shapes to begin your inquiry.

In which quadrant does the crust rest? In many divination systems, each hemisphere suggests abstract correspondences for interpretation:

North: Material things, health & home

South: Vitality, excitement, passion & creativity

East: Logic, reasoning, intellect & conflict

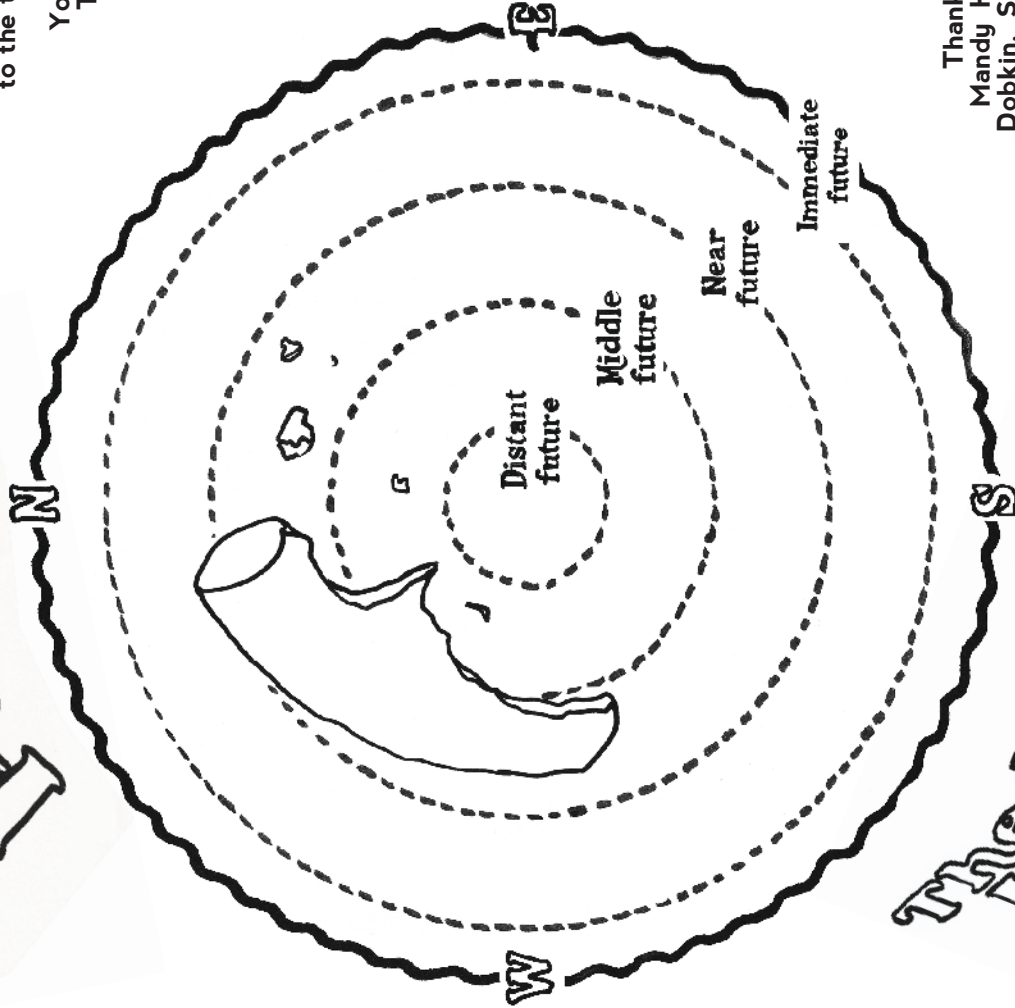
West: Intuition, inner life & matters of the heart



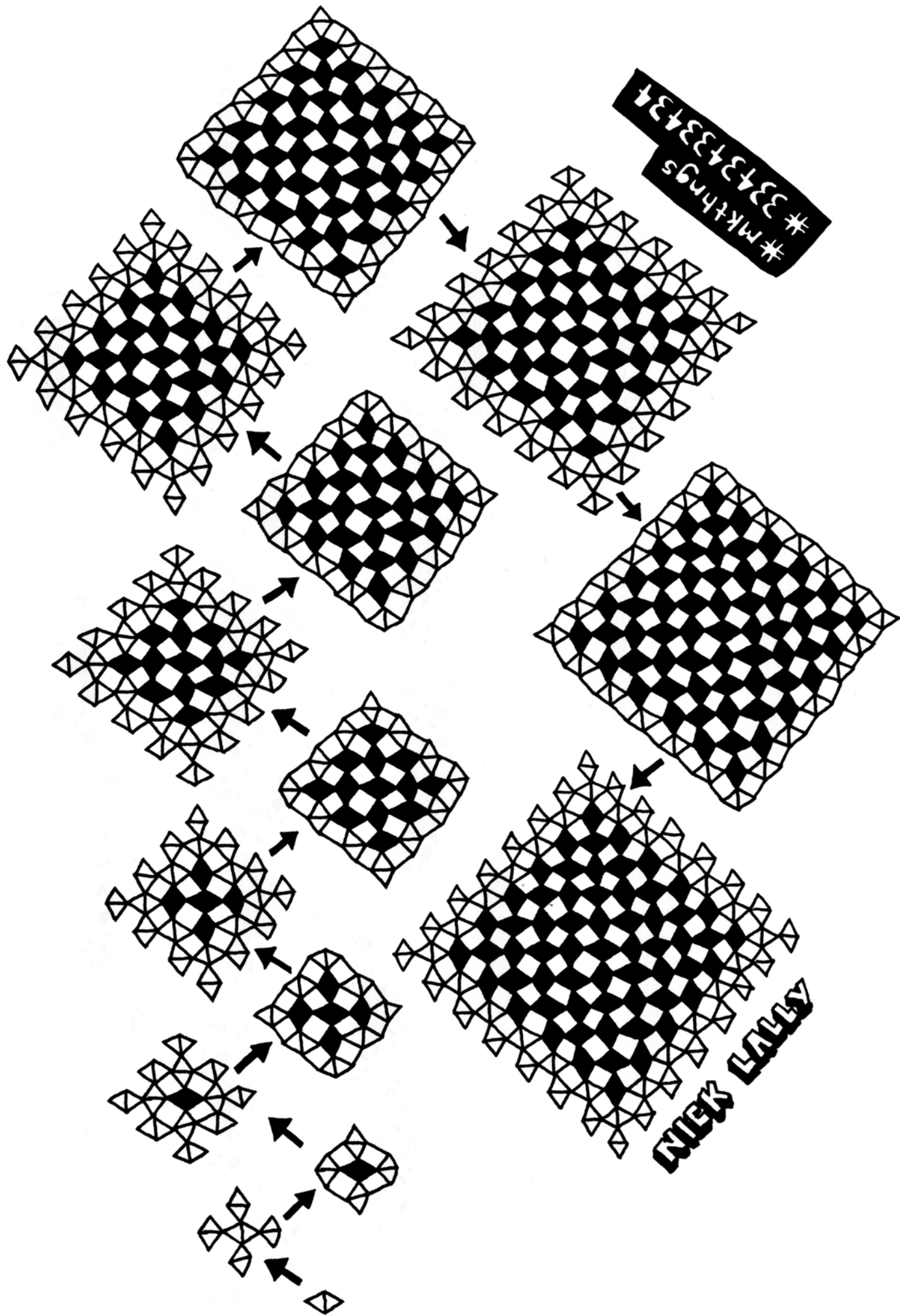
The location of the crust, crumbs & grease on the plate can also correspond to the immediate, near, middle & distant futures.

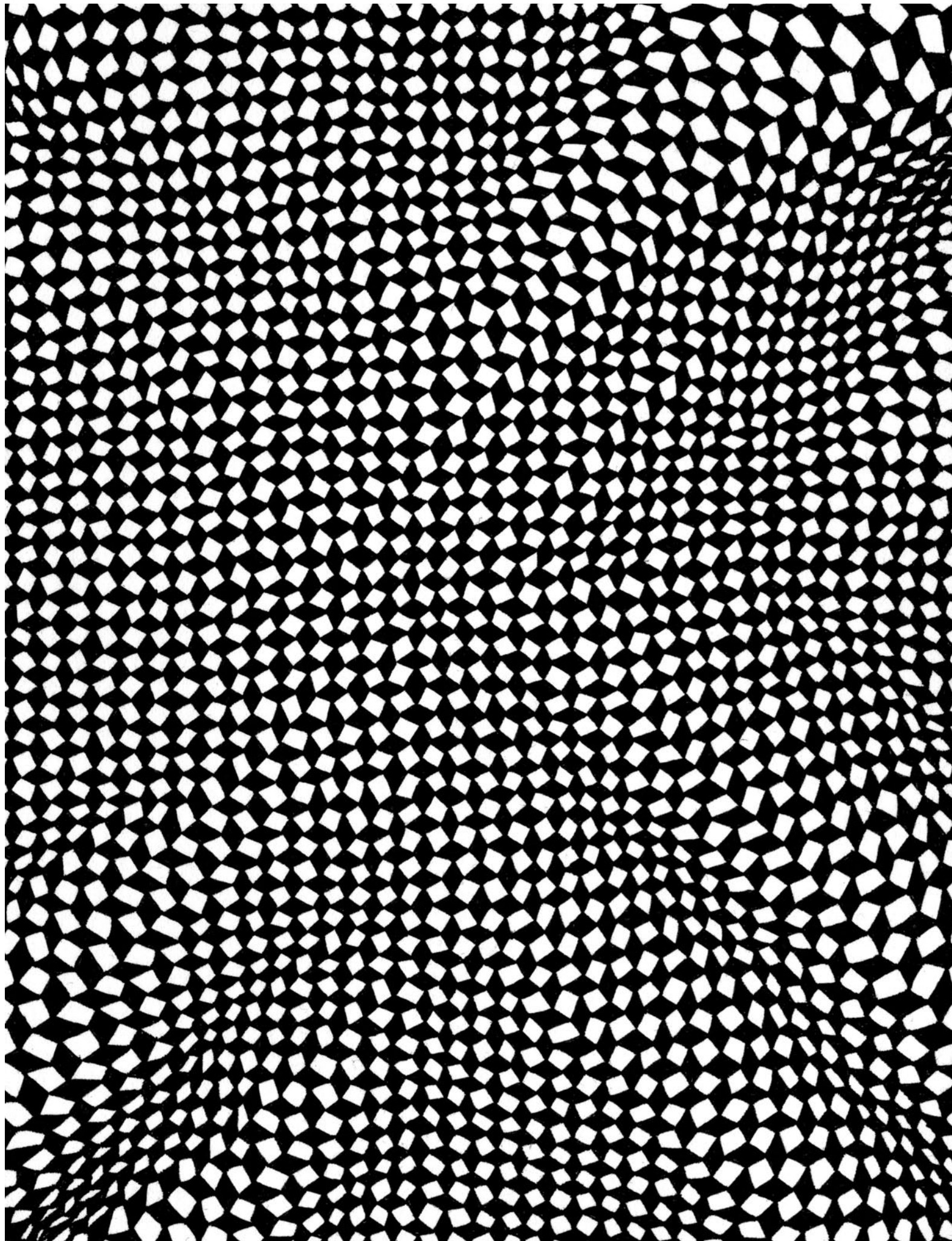
Thanks to our collaborators & mentors, past & present: Jen Kovach, Mandy Hardwick, Jackie Davis, Aja Rose Bond, Margaret Dragu, Jess Dobkin, Stephanie Springgay, Catherine Clarke, Karen Wielonda, Maya Sues, Matias Rozenberg, Carolyn Taylor, Lisa Smolkin, Jacob Ireland & Michael Freeman.

Mystic Pizza by Hannah Jickling & Helen Reed.
#mkthngshppn



The Wedge of Intention





5 (FIVE) PROVOCATIONS TOWARDS THE CULTIVATION OF THE WORLD WE MIGHT WANT:

1. We wander together.
2. We break windows together.
3. We make unreasonable demands together.
4. We hold our breath together.
5. We arm ourselves by being together.

BUILD YOUR OWN STUDIO

1. Select location
2. Define boundary
3. Allocate time
4. Remove all obstacles
5. Restrict access
6. Dedicate the space

ASSUMING THE RIGHT POSITION

Manananggoogle is a model equal opportunity workplace. Our hiring policies redress the gender imbalance rampant in corporate culture: we train women in leadership/executive positions ("Tops") and men in administrative support roles ("Bottoms").

A successful corporation has a well-defined hierarchy. Know your place.

Female/Female-Identified Trainees: Assume the positions below.

Male/Male-Identified Trainees: Assume the positions on opposite page.



“The Manifest Destiny”

1. Take any seat you want.
2. Lean back in your chair.
3. Raise your well-heeled feet onto the table.
4. Clasp both hands behind your head, elbows spread wide open.
5. Claim your territory, taking as much space as possible.
6. Let them come to you.



“The Iron Butterfly”

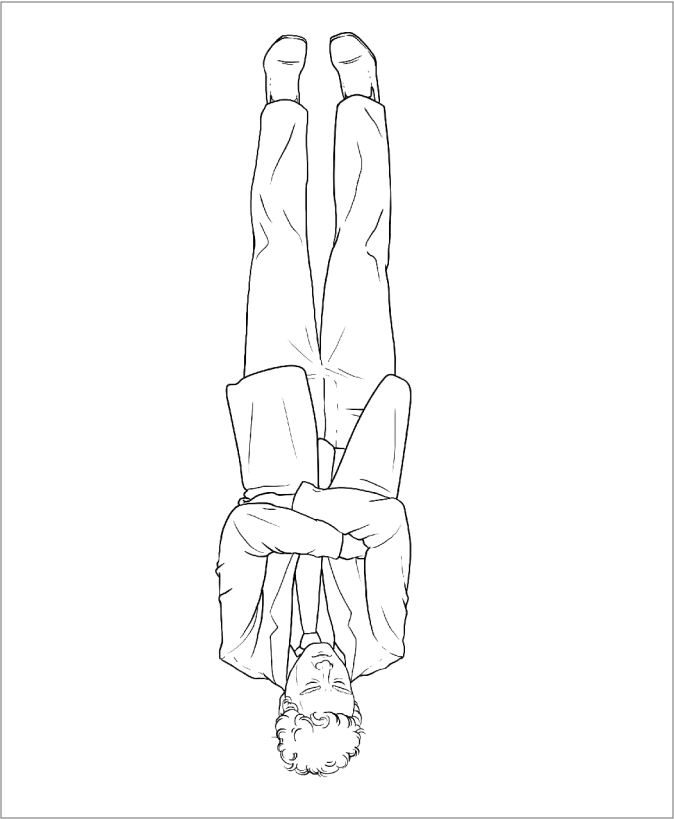
1. Stand tall with your back erect, feet spread shoulder-width apart.
2. Make fists with both hands and place them firmly on your waist.
3. Chin up, slowly survey the room as you inhale your domain.
4. Feel the power rise up from between your - shoes.
5. Let the Butterfly Effect take hold.

ASSUMING THE RIGHT POSITION

Mananangoogle is a model equal opportunity workplace. Our hiring policies redress the gender imbalance rampant in corporate culture: we train women in leadership/executive positions ("Tops") and men in administrative support roles ("Bottoms").

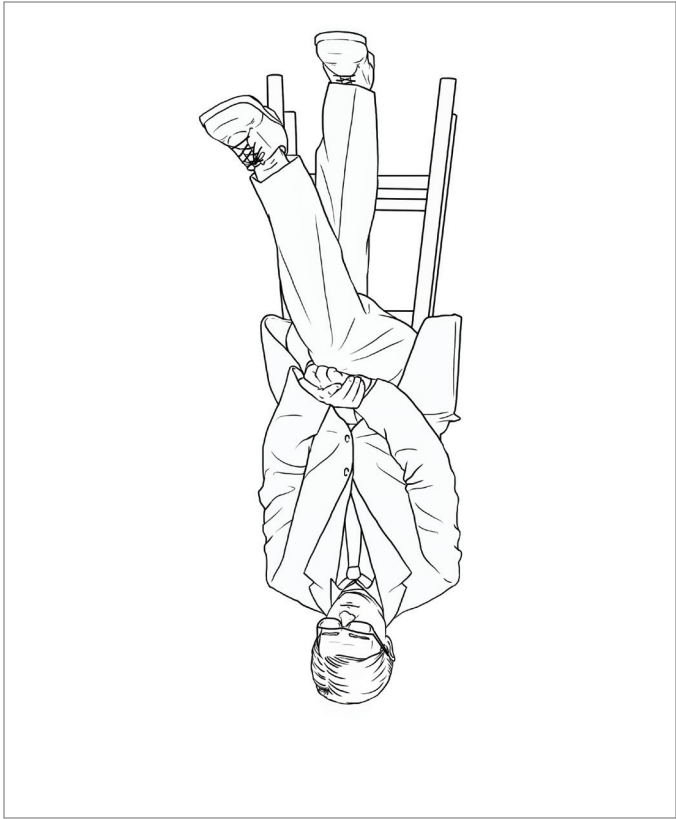
A successful corporation has a well-defined hierarchy. Know your place.

Female/Female-Identified Trainees: Assume the positions on opposite page.
Male/Male-Identified Trainees: Assume the positions below.



“The Paper Tiger”

1. Stand with a crumpled posture, contracting your body to minimize the space you occupy.
2. Direct your gaze downward, point your toes inward and cross your arms.
3. Breathe softly.
4. Tread lightly.
5. Claim no credit.
6. Seek no recognition.
7. Prepare to fetch coffee for your superior.



“The Glass Basement”

1. Retreat inconspicuously to a vacant seat within earshot of your superiors.
2. Sit with quiet modesty, your back hunched, legs crossed, hands resting on lap, ready to serve.
3. Keep your chin down, eyes to the floor and avoid eye contact with superiors.
4. Take up as little space as possible.
5. If a superior desires your seat, surrender it.

A B C D
E F G H I
J K L M N
O P Q R S
T U V W
X Y Z

MAKE WORDS

1. Choose a three letter word from the list below.

age	aim	aid	air	art	ass	ask	awe	bad	beg
bra	bro	bye	con	coy	cue	cum	cup	dad	did
die	dig	dim	duh	eat	ego	end	era	fax	fix
fly	for	gap	gay	get	god	guy	gal	had	hah
has	her	him	hey	hug	huh	irk	its	ire	meh
job	joy	key	kin	lap	leg	let	lie	lot	mad
man	map	max	men	mix	mom	nag	nah	nap	new
now	nil	nob	nip	nor	nub	odd	ode	old	one
out	owe	our	pat	pee	pay	poo	pop	pow	pry
pun	run	raw	red	rim	rip	sag	saw	say	see
set	sex	shy	shh	sir	six	sob	sky	sop	son
sow	sub	sum	the	tie	tip	too	tit	ton	top
tow	try	two	ugh	use	vex	via	vie	vow	wad
war	way	wed	wee	wet	why	who	win	woe	wow
wry	yay	yes	yum	zap	zed	zip	zit	zoo	zzz

2. Choose a material you want to work with- felt, yarn, clay, pipe cleaners, cardboard, string, paper mache, soap, wax, tin foil, etc.....

3. Make your three letter word out of the materials you chose.

4. Place your word someplace interesting.

#MKTHNGSHPPN

BE MORE SOLIDARY

As people who find ourselves a part of one oppressed group or another, we may sometimes forget to practice solidarity with those outside of our own experience. *Being* more solidary means embodying compassion, which means understanding the struggles of another group, where we fit within them, and acting based on that knowledge.

While being solidary connotes identifying common interests, it also signifies difference.

Systems of oppression feed off of and use difference amongst oppressed groups to encourage hatred, fighting, and divisions between us. This may cause fear, hurt, and a belief that the "other" does not understand us. This is one way systems of oppression are maintained. Practicing solidarity can help us dismantle these systems more effectively. How can we acknowledge difference and be more solidary?

In the interest of being more solidary...

In the place where you live, identify a community outside of your own experience. (I am a hetero Xicana living in Los Angeles. Some examples of communities I work with, live near, or encounter often, who I don't belong to, are Korean, Black, and queer folks, to name a few.)

Take time to learn and be able to recognize the struggles of that community. Talk to people, read books, newspapers, blogs, listen to radio programs, take a class. Ideally, find material spoken and written by this group and about their own struggles.

Identify your role or connection to those struggles. What are the ways you actively disengage from or reproduce the structures that facilitate this oppression? (Example: How do I actively disengage from or reproduce conversations that promote the denigration or criminality of Black people?)

Take the next opportunity to interrupt these situations by gently or assertively sharing the knowledge you have been accumulating.

When you are ready, participate in an organized group or activity fighting against these struggles.

Continue your research and learning. Always.

If you are already active in your own community's struggles, find commonalities. Where do your struggles intersect? How are they different?

It is through this balance between acknowledging the unique nature of our respective struggles, our difference, and seeing where we overlap, that we can find opportunities to fight together.

betty marín
#mkthngshppn

Thought Experiment

What if...

I gave Black people the benefit of the doubt...

I realize I don't have all the answers...

I relinquish my need to partake in one-upping other "othered" peoples problems...

I were to recall as well as reflect on my relation to the struggles of others...

I remember that Black lives matter, not just because I see it on social media...

I stop reducing the plight of othered folks to sound bites, name drops and statistics...

I take the time to recognize my silence is part of the problem...

I remember I have the capacity to become a part of the solution...

I seek love and an end to fear?



We are taught fear above all else; we walk around with lowered heads, ignoring the third root, hardening our faces at the sight of darker others.

Mark Anthony Martinez #MKTHNGSHPPN Follow Me On Twitter @ MarkMFA

[2015]



(how to) make friends, make a scene, make things happen, and fall in love with your neighborhood.

#mkthngshppn!

@boogiedownrides is a bicycling and art project organized by **meta local collaborative**.

Learn to ride!

@bikenewyork offers free classes for new cyclists of all ages.



See things differently!

@IntandemBike holds rides pairing sighted and visually impaired cyclists on tandem bikes.



Break some barriers!

@WEBikeNYC empowers women and non-gender conforming people through bicycling.



Stand up for your rights!

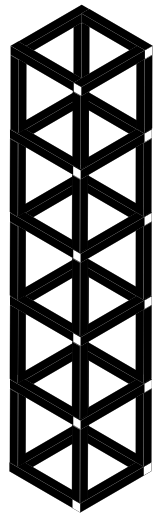
@transalt has activist committees in all five boroughs, supporting local leaders making safer streets in their own neighborhoods.



Bicycling is a form of performance art and social sculpture that transforms riders into performers, and the city into a stage. Cyclists are both participants in the intricate dance of the street and audience to the dynamics of urban life. When we ride together, we create new sites for transportation, transformation, and transgression.

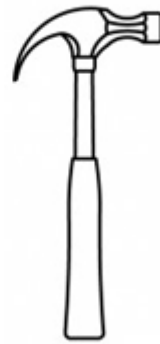
SÖL LEWITT

Floor Structure Black, 1965

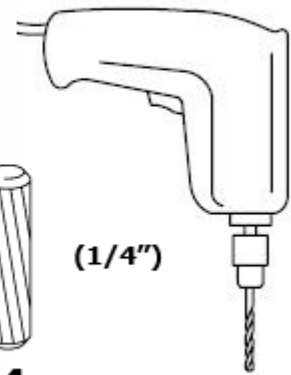


(Legs Only)

11x

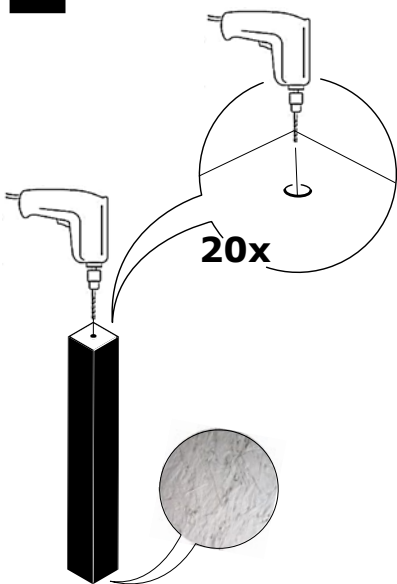


64x

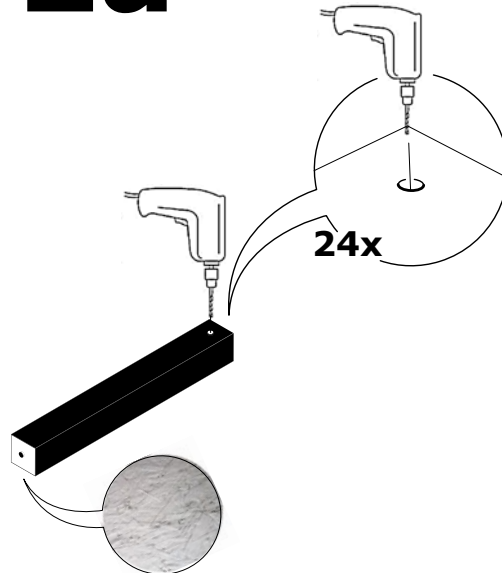


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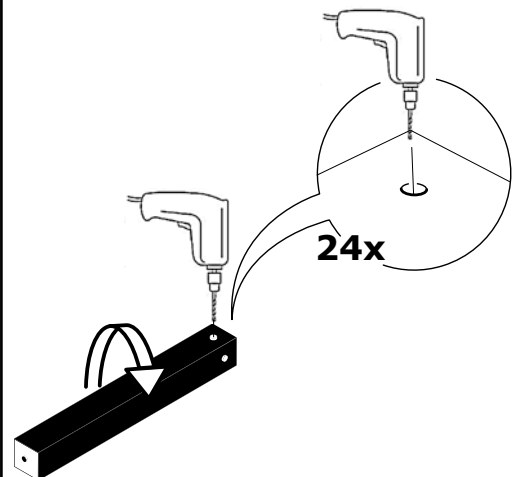
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2a

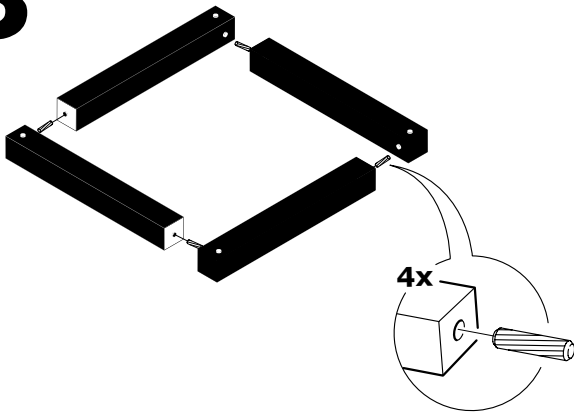


2b

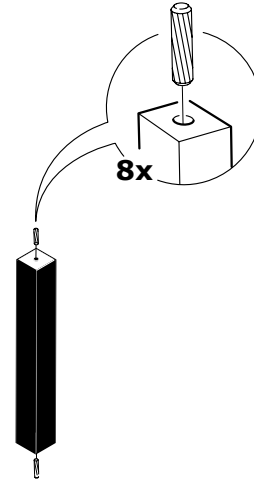


(Continued on Reverse.)

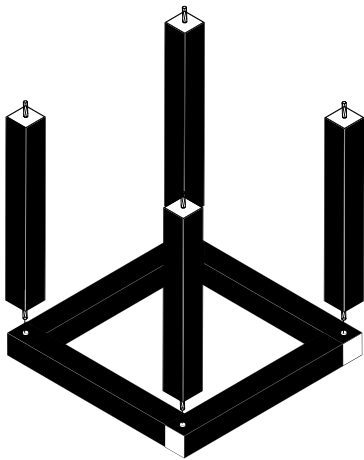
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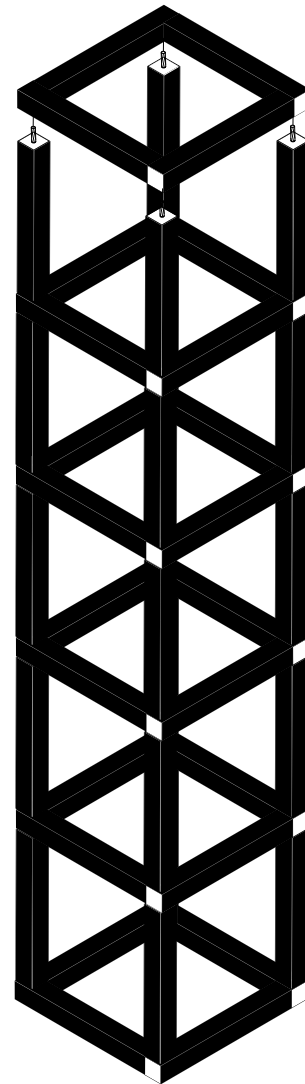
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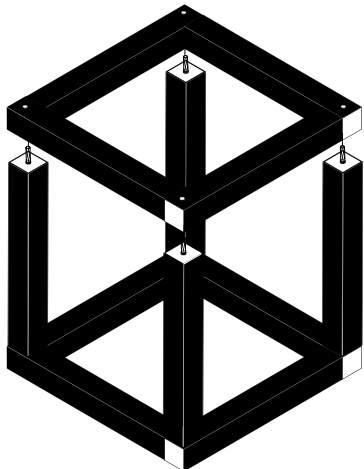
5



8



6



7 Repeat Steps 3-6 with Remaining Legs 4x.

Materials needed: 1 sheet of US letter-size (8.5"x11") white paper
Computer word processor and printer (or typewriter)
1 No.9 Business-size envelope (optional)

OR, web-enabled browser, a PDF Reader and printer

Instructions: 1. Download the PDF here: <http://goo.gl/bFxDxL> and print it out, then skip to Step 5. If you cannot access the PDF, continue to Step 2, following precisely the instructions specified.

2. Using a word processor or typewriter, set up a new document with the following specifications:

Margins:

Top: 4.5"
Bottom: 1"
Left: 2.5"
Right: 2.5"

Font: Times New Roman (or Times)
Size: 14 point

Line space: single (default)
Alignment: justified

3. Type only the following text, in 14-point Times, paying careful attention to make a line break (return) after the word 'warning':

Give up your inquiries which are completely
useless, and consider these words a final
warning.

We hope, for your own good, that this will be
sufficient.

4. Print out your results.

5. Fold the paper in thirds, and, if you choose, insert the letter in the No. 9 Business envelope.

6. Mail or hand-deliver this message to a party of your choosing, preferably a person with whom you have no prior relation (i.e. a stranger).

How To Make Things Happen

Meet

If unable to meet in person, call

If unable to call, email

In order to call, email

In order to meet, call

Listen

**A NEW BEGINNING STARTS RIGHT
HERE RIGHT NOW. IF YOU WANT IT.**

**IMAGINE EVERYONE YOU LOVE TO-
GETHER IN ONE PLACE. GIVING YOU
THE GROUP HUG OF YOUR LIFE.**

YOUR BEST FRIEND SMILING AT YOU.

**THE PLACE WHERE YOU CAN
PEACEFULLY STARE INTO SPACE.**

**THE TIME YOU LAUGHED SO HARD
YOU CRIED AND PEED AND FARTED
ALL AT ONCE.**

color me



How To MAKE A VILLAGE SWING

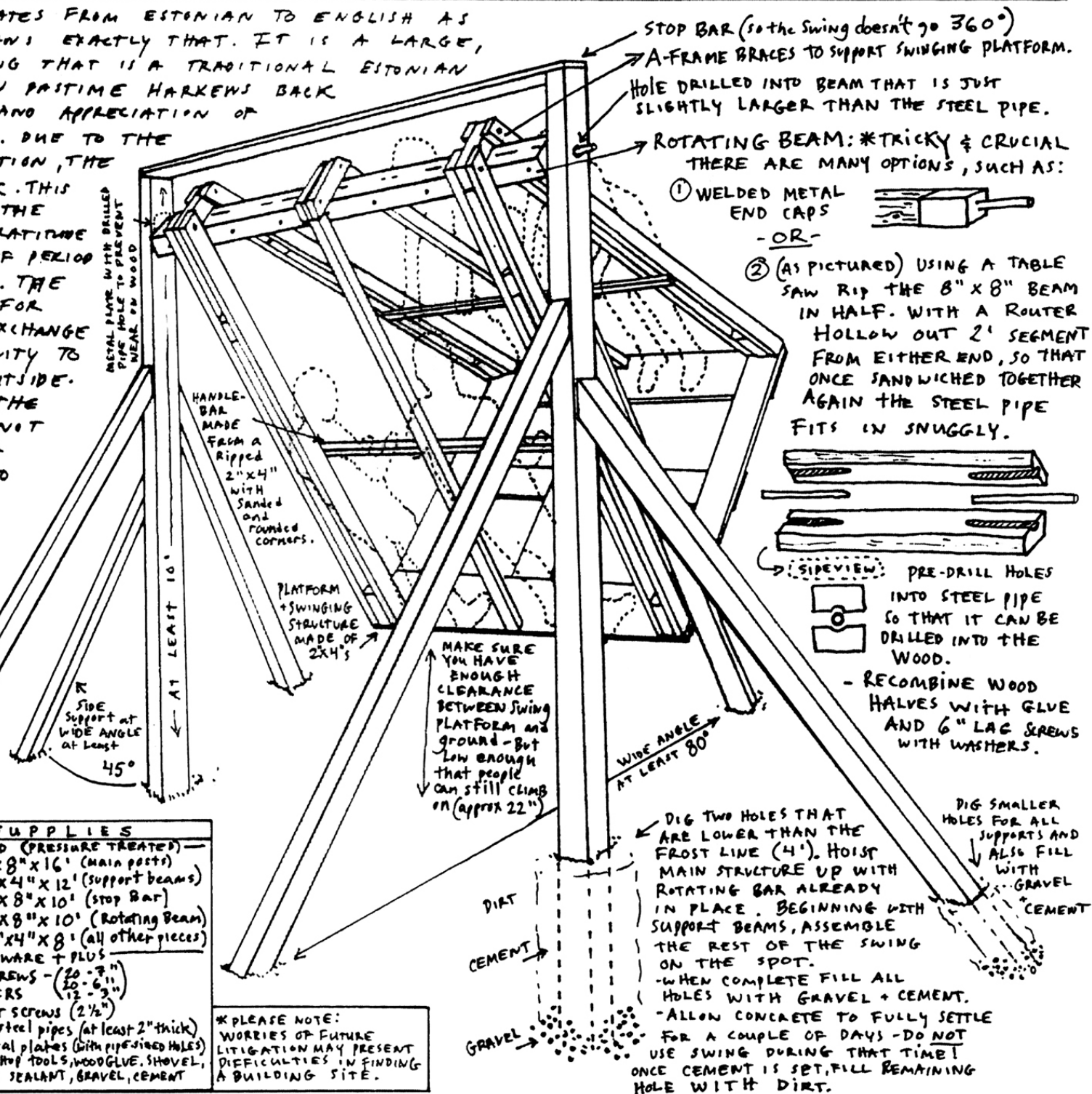
#mkthngs

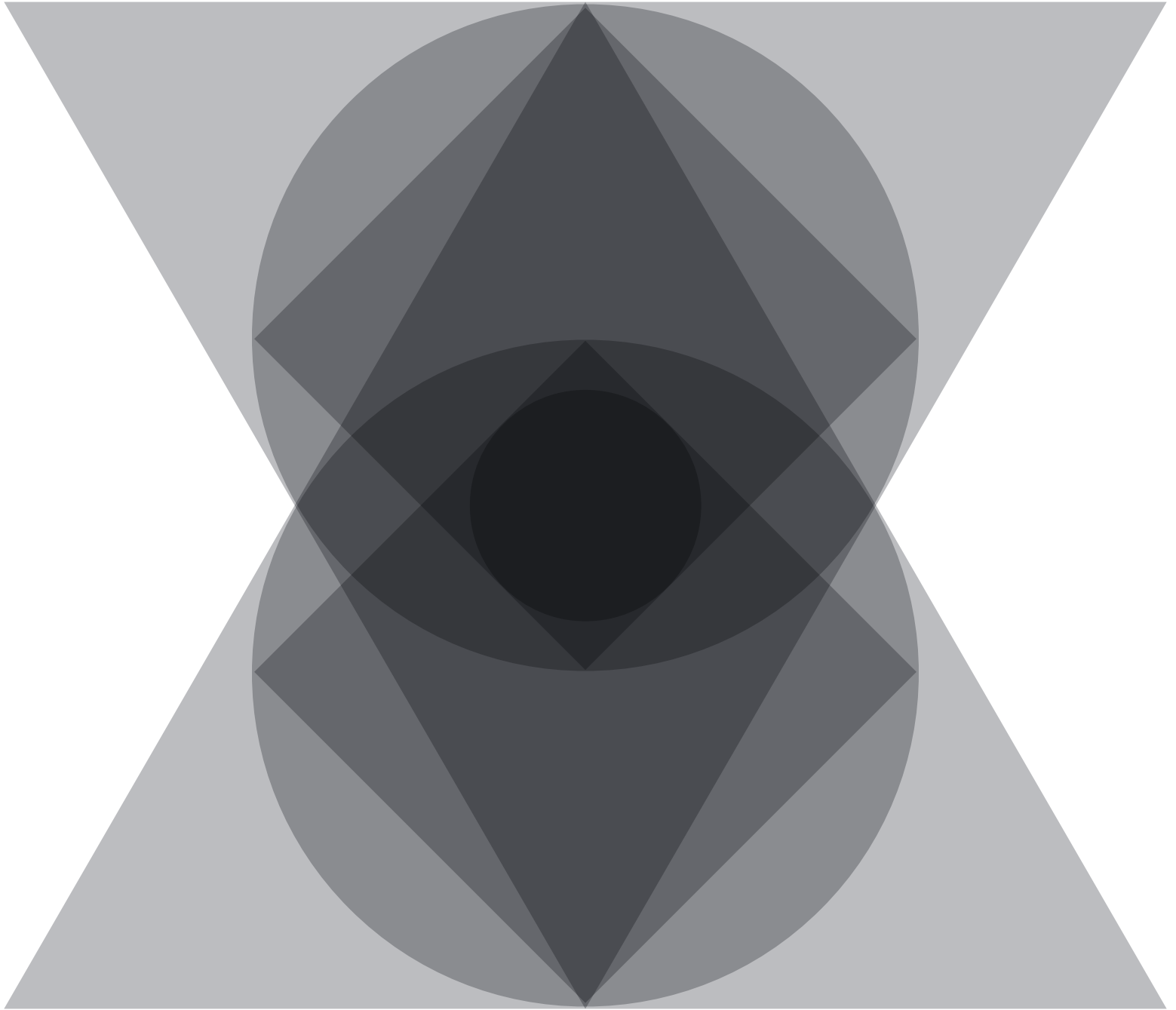
THE WORD "KÜLAKIK" TRANSLATES FROM ESTONIAN TO ENGLISH AS "VILLAGE SWING", AND MEANS EXACTLY THAT. IT IS A LARGE, WOODEN, MULTI-PERSON SWING THAT IS A TRADITIONAL ESTONIAN STRUCTURE. THIS WELL-KNOWN PASTIME HARKENS BACK TO ESTONIAN'S PAGAN ROOTS AND APPRECIATION OF COMMUNAL OUTDOOR ACTIVITIES. DUE TO THE COUNTRY'S FAR NORTH LOCATION, THE WINTERS ARE COLD AND DARK. THIS HARSH ENVIRONMENT HAS LED THE ESTONIANS TO HAVE A DEEP GRATITUDE FOR SUMMER, AND THE BRIEF PERIOD OF WHITE NIGHTS IT BRINGS. THE SWING OFFERS A PLATFORM FOR INTERACTION, DIALOGUE, AND EXCHANGE AS PEOPLE TAKE THE OPPORTUNITY TO PLAY AND WORK TOGETHER OUTSIDE. WHILE TRAVELING THROUGH THE ESTONIAN COUNTRYSIDE, IT IS NOT UNCOMMON TO COME ACROSS A KÜLAKIK - AND THEN STOP TO ENJOY IT.

THE DESIGN HERE IS BASED ON "KÜLAKIK - THE VILLAGE SWING", A PERMANENT INSTALLATION IN SOLDIERS GROVE, WI, BUILT BY THE COLLABORATIVE TEAM "WITH" (MATT NICHOLS & KRISTINA PAABUS). WITH'S DESIGN WAS CREATED FROM THE STUDY OF, AND PARTICIPATION WITH ESTONIAN SWINGS. IT WAS EXCLUDED WHILE AT ACRE RESIDENCY PROGRAM IN SUMMER 2012. THE PLANS WERE NEVER WRITTEN DOWN UNTIL NOW (FEB. 2014. PAABUS). * MEASUREMENTS FROM MEMORY - MODIFY AS NEEDED.

SUPPLIES
- WOOD (PRESSURE TREATED) -
2- 6" x 8" x 16' (Main posts)
6- 2" x 4" x 12' (support beams)
1- 1" x 8" x 10' (stop bar)
1- 8" x 8" x 10' (Rotating Beam)
26- 2" x 4" x 8' (all other pieces)
- HARDWARE + PLUS
LAG SCREWS - (20-7")
WASHERS - (20-6")
OUTDOOR SCREWS (2 1/2")
2- 3" steel pipes (at least 2" thick)
2- Metal plates (with predrilled holes)
WOOD SHOP TOOLS, WOOD GLUE, SHOVEL, WATER SEALANT, GRAVEL, CEMENT

* PLEASE NOTE: WORRIES OF FUTURE LITIGATION MAY PRESENT DIFFICULTIES IN FINDING A BUILDING SITE.





Make Things Happen

Turn off your phone, turn off your computer, turn off the music and the tv... whatever is on... and find a place that's quiet. Go there, sit down and breathe.

Look within and ask yourself what you need to make happen. Breathe. Tune out what you think you should be doing and what you already had planned to do. Sometimes we think we should do what others told us we should do. The line is thin. Look within, through the layers.

Breathe.

Align your heart and your mind.

Align your mind and your heart.

Breathe.

It is not easy. I am going through this process myself and it is hard to hear it through the outside noise, difficult to tune to that voice that it's often told to keep quiet. Breathe. Look within, through the layers.

This process should not be a substitute to make things happen. It is not a goal, but a part of a process. It is just step #1. Breathe. It may take time. And always remember we are doing this together. Maybe not exactly at the same time, but together.

Make Things Happen

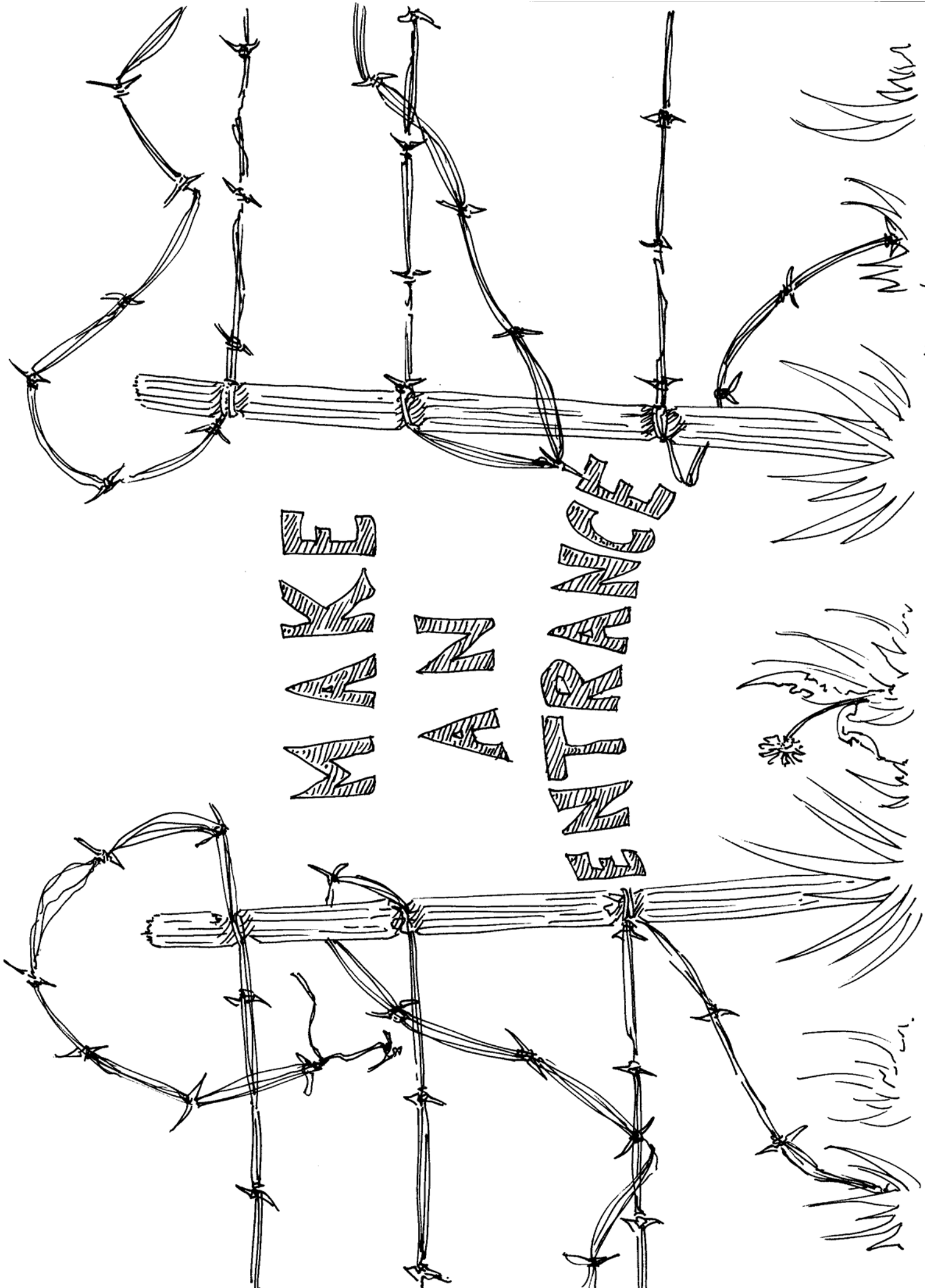
Instructions for White People Fighting White Supremacy in the United States #1

White people fighting white supremacy need to become conscious of themselves as white people. If you are white, you may have some consciousness of your racial identity already, but you can always develop it further. To do this, you can try the following:

1. First do some work by yourself: read and pay close attention to what writers of color have said about the subject of white people. Do the same for artists, musicians, philosophers, and others. If you need assistance finding resources, you can ask librarians for help, surf the Internet or ask the author of this set of Instructions.
2. Do not expect everything you learn to sink in immediately. You have a lot to learn as someone socialized as white in the United States. You'll be engaged with this process for the rest of your life.
3. Next you need to engage with other people. You can do this with a group or with one other person. To engage a group, identify a public event in your community where issues around race or racism will be the focus, and where there will be an opportunity for discussion. Remember that you are not there to view people as special other people from you; you are there to learn and think.
4. Attend the event.
5. Listen to the discussion.
6. Pay attention to every word said, even if you do not speak the language. Pay attention to how people deliver their words. Listen for emotion in their voices. Notice body language.
7. If you would like to participate, formulate questions instead of making points or relating stories. What would you like to know more about or understand more deeply? Good questions will come from those places.
8. Focus on listening during every moment of the discussion. Think about what people are expressing. Think about what they are not saying out loud, and consider why that might be.
9. Some of what you learn through these reading and engaging processes may make you feel guilty and bad, or joyful and enlightened and likely a complicated combination of all of these and other emotions. Pay attention to these feelings; get to know them, they will return as you continue to change your consciousness of yourself as a white person.
10. Develop relationships with other white people and people of color who want to talk about race and white supremacy with you. Nurturing those relationships, and discussing race and racism one-on-one is the subject of *Instructions for White People Fighting White Supremacy in the United States #2*.

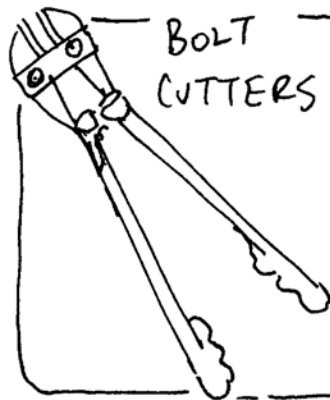
By Julie Perini
February 2014
#mkthngshppn

WALL OF FREEDOM



a suggestion by ryan pierce

FOR THIS PROJECT YOU'LL NEED:

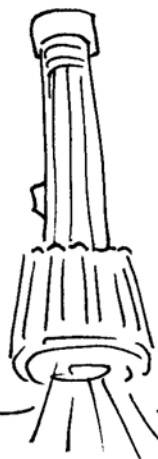


OR



PLUS

FLASHLIGHT



AND:

HEAVY LEATHER



OPTIONAL:

BLING!

PLASTIC FLOWERS, BALLOONS,
WELCOME SIGNS, CONFETTI?

OR, BETTER
YET A HEAD-
LAMP ... OR
MOONLIGHT!



1. PICK A PLACE

YOU WISH YOU COULD GO. MAYBE:
A PARCEL OF LAND SURROUNDED
BY BARBED WIRE AND OVERRUN
WITH CATTLE OR MINING. IF
IT'S IN THE CITY, MAYBE SOME
HIGH-RISE CONDOS OR TECH CAMPUS
BLIGHTING YOUR NEIGHBORHOOD ...
BE EXTRA CAREFUL WITH MILITARY
LAND - THEY'LL SHOOT YOU!

2. CAREFULLY CUT THE FENCE.

MAKE SURE NO ONE SEES YOU!

3. CAUTIOUSLY

BEND THE BROKEN FENCE
INTO A MORE WELCOMING
SHAPE.

4. JOYOUSLY DECORATE
THIS NEW POINT OF ACCESS
WITH SOME BANGLES AND
BEACONS AND A BIG FUCK-
YOU TO PRIVATE PROPERTY.

5. SNEAK AWAY!

NEXT TIME: REMODEL A
WINDOW USING ONLY A BRICK!

FYI: DON'T TWEET ABOUT IT! #mkthngshppn

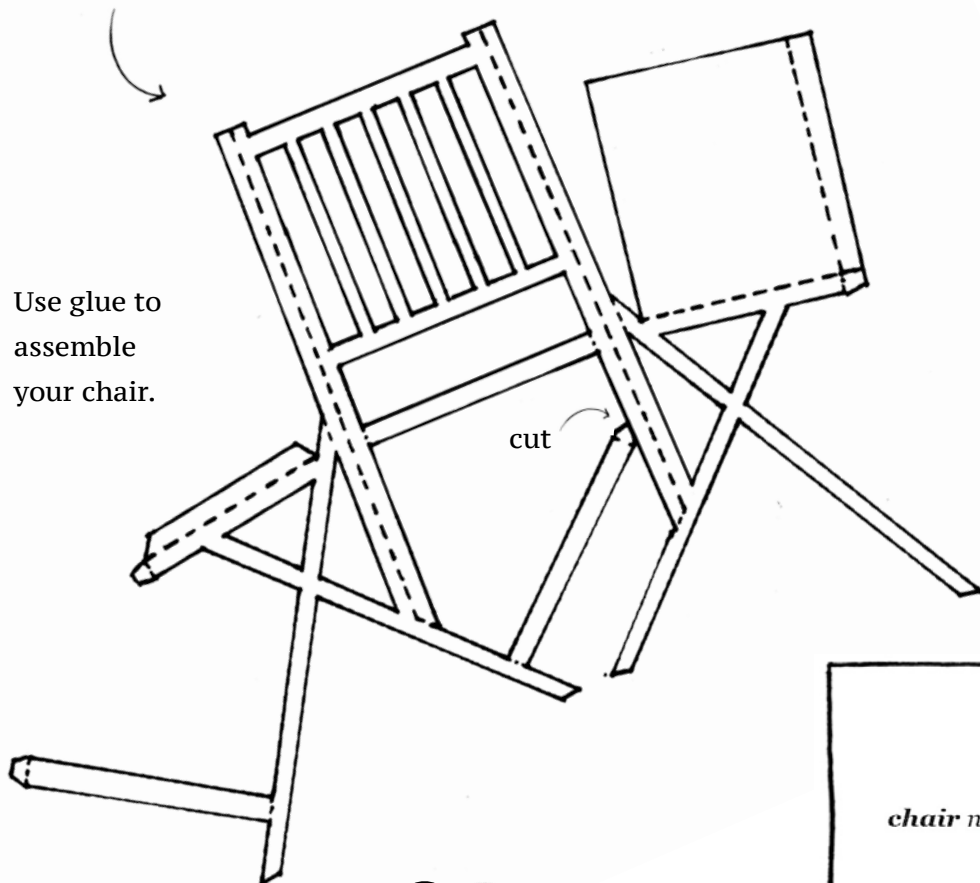


Do-it-yourself Joseph Kosuth "One and Three Chairs" installation

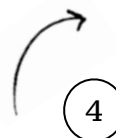
1 Print out this diagram preferably on heavy paper or card stock.

2 Cut along the solid lines, and score and fold along the perforated lines.

3 Use glue to assemble your chair.



4 Draw a picture of your chair within this frame and then cut it out along the solid lines.



Assemble your personal Joseph Kosuth installation of "One and Three Chairs" ca. 1965

6



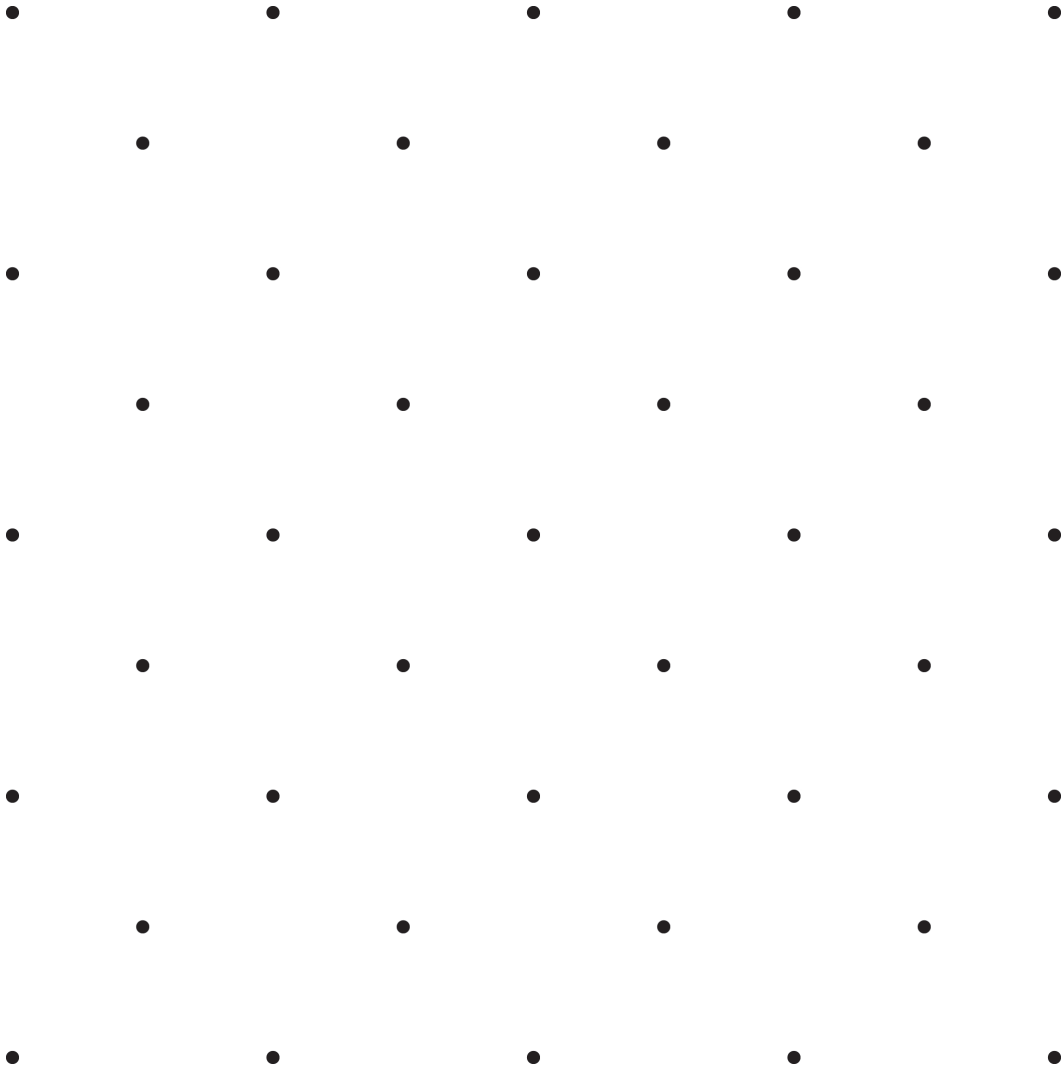
chair n.

5

Cut out this frame and write a definition of the word 'chair' within it.

Connect the Dots – Personality Quiz

Using a pen or pencil, connect 24 of the dots. You may select any dots, as long as you connect a total of 24.



- I read these quiz results before starting to draw
- I did not read the directions before starting to draw
- I used very straight lines to connect my dots
- I used wavy lines to connect my dots
- I used curly lines or arcs to connect my dots
- I started with the dot in the upper-left corner
- I connected an incorrect number of dots
- I touched the center of each dot
- I left a gap between a dot and a line
- I extended any of my lines past the dots
- I drew over my lines with multiple strokes
- I made some mistakes that I erased or crossed out
- I made one continuous line without lifting my pen or pencil
- I rotated my paper while drawing
- I pressed hard while drawing, creating a pronounced indentation in the paper
- I pressed lightly while drawing, leaving only a faint line
- my finished drawing is an open shape
- my finished drawing is a closed shape
- my finished drawing is symmetrical
- my finished drawing is asymmetrical
- my finished drawing has more than one line going through any dot
- my finished drawing is a shape or design that I mapped out ahead of time
- my finished drawing is based on a pattern or set of rules (like repeating rows or zig-zags)
- my finished drawing is a random composition
- ☐ INSECURE, SELF-CONSCIOUS
 - ☐ IMPULSIVE, IMPATIENT
 - ☐ CONFIDENT, ASSERTIVE
 - ☐ CAUTIOUS, INDECISIVE
 - ☐ ADVENTUROUS
 - ☐ LOYAL, TRUSTWORTHY
 - ☐ REBELLIOUS
 - ☐ DETAIL-ORIENTED, PRECISE
 - ☐ ANTI-CONFRONTATIONAL
 - ☐ AMBITIOUS
 - ☐ FRENZIED, STRESSED
 - ☐ FORGETFUL
 - ☐ RESILIENT, STEADFAST
 - ☐ INNOVATIVE, CREATIVE
 - ☐ INTENSE, ENERGETIC
 - ☐ SHY, RESERVED
 - ☐ HOPEFUL, SINCERE
 - ☐ STUBBORN
 - ☐ LOGICAL, ANALYTICAL, RATIONAL
 - ☐ INTUITIVE, IMAGINATIVE
 - ☐ UNCONVENTIONAL, UNIQUE
 - ☐ ORGANIZED, STRATEGIC
 - ☐ RELIABLE, RESPONSIBLE
 - ☐ CURIOUS

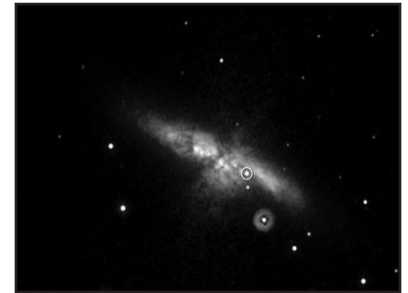
... then I am:

Tweet your results: @RisaPuno #mkthngshppn #connectdotsquiz

How to See into the Past

Look up at the night sky

The light you see emerged many years, even millennia, ago and has just traveled close enough to Earth to be visible with the naked eye or a telescope. The nearest optical supernova in two decades, SN 2014J was discovered on January 21, 2014. SN 2014J occurred in the Cigar Galaxy and lies about 12 million light-years away. When this blast occurred, geologically speaking Earth was in the Miocene Epoch.



Count the rings on a tree

Dendrochronology is the study of growth rings, which scientists can use to date temperate zone trees. In contrast, tropical trees lack the dramatic seasonal changes that produces periods of rapid growth and dormancy that result in growth rings. In 1964 Donald Currey, a graduate student in the geography department at the University of North Carolina, unintentionally cut down the oldest living organism on the planet. In what became known as the "Prometheus Story," Currey's core sample tool became lodged in bristlecone pine and the park officials advised him to simply cut down the tree, rather than lose the tool and waste this research opportunity. The tree Currey cut down became known as Prometheus, which was estimated to be 4,900 years old. Currently the oldest known living tree, about 4,600 years old, is in the White Mountains of California; there are likely even older bristlecones that have not been dated.



Look at the desert landscape

Movement and changes in the earth's geology are apparent in the striated layers of rock and dirt, especially visible in the desert's barren landscape. Stratigraphy is the study of the stratified layers of sedimentary and volcanic rock. Biostratigraphy, chronostatigraphy, magnetostratigraphy, and archeological stratigraphy are all specializations that look at fossils, magnetism, and artifacts to help contextualize and date the Earth and its changes. The most recent geological period, the Holocene era covers the last 11,700 years and also corresponds with the early Mesolithic period when human began growing their own food. The Prometheus bristlecone pine dates from the Holocene era, while the supernova 2014J occurred during the Miocene Epoch, 23.03 to 5.3 million years ago. During the Miocene Epoch, Earth had a warmer climate than those in the proceeding Oligocene or the following Pliocene. In addition to kelp forests, grassland ecosystems made their first appearance, which complimented Paleolithic man's hunter gatherer lifestyle.



HOW TO HAVE A MOMENT, OR: HOW TO MAKE A MEMORY



MARY ROTH LISBERGER
@WRENFRIENDER
#MKTNGSHPPN
"SAVE THE ECONOMY,
SEND MORE LETTERS."

Send a letter to someone you adore <3 It could be your librarian, your mum, the loveliest teacher you know, a grandparent, a friend, someone you miss. Cut along the outline, fold at the dotted lines, glue the flaps, and draw anything you like at the front! Leave a kind message for the deliverer, I'm sure they'll love it <3



GLUE!

CUT

HERE!

GLUE HERE AND ON THE TWO SIDE FLAPS!



If you are not sure what to say, you could make an illustrated letter describing all the things around you. You could write down a poem, a recipe, a dream, an odd encounter, a story you made up, something that made you laugh. Anything goes! It's lovely to find a letter in the mail :)

GLUE!

CUT

HERE!

#mkthngs

TO OPEN, USE A PAPER KNIFE ON THE TOP AND CORNERS

A LOVE LETTER FOR YOU,
FOR YOU, FOR YOU!

TO

A MESSAGE FOR YOU,
LOVELY POSTMAN/MA'AM:

THEN, FOLD HERE

SENT WITH LOVE,
FROM ME, FROM ME!

FIRST, FOLD HERE

SEND A LETTER TOO! FIND ONE AT MAKETHINGS-HAPPEN.CHRISTINEWONGYAP.COM
MADE BY PALLAVI SEN FOR 'MAKE THINGS (HAPPEN)'

#mkthngs

#mkthngs

MAKE THINGS (HAPPEN)

SOCIAL IN PRACTICE: THE ART OF COLLABORATION

Elisabeth Smolarz

+++Five instructions for everyday performances for a shitty day+++

**HAHA
HAHA
HAHA**

**laugh out loud (3-5 times)
variation: ask the person right next to you to laugh with you**

**FWEE
FWEW
FWEE**

whistle your favorite song (10-15 times)

**BLA BLA
BLA BLA
BLA BLA**

tell a joke

**MIAU
MIAU
MIAU**

watch a cat video on youtube

**HELP
ME**

**take a selfie
send to a person you know will cheer you up**

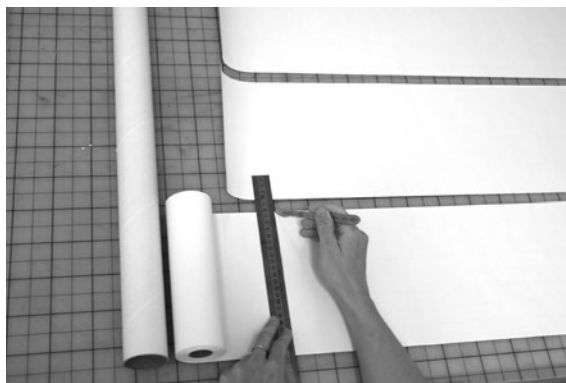
FAX PAPER INK PAINTING

MATERIALS NEEDED

- Heat-sensitive fax paper
- Mailing tube
- Glue gun
- Soldering iron
- Hair dryer
- Electricity
- Glue
- Blade
- Ruler



1. These are the materials you will need.



2. Measure and cut fax paper to size. For the height, roughly measure with the mailing tube that will be at each end of the painting.



3. Use glue to combine a few sheets of fax paper into one large one.



4. Turn on hair dryer and aim at fax paper. Watch bold and fuzzy marks appear.



5. Use the heated nozzle of a glue gun for medium lines.



6. Use the heated nozzle of a soldering iron for fine lines. Be careful. Unplug cord if iron get too hot.

FAX PAPER INK PAINTING

DIFFICULTY	MODERATE
TIME	FAST
BUDGET	MODERATE



7. Glue fax paper onto mailing tube.

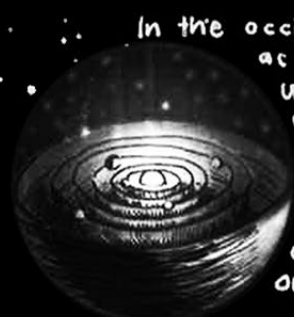
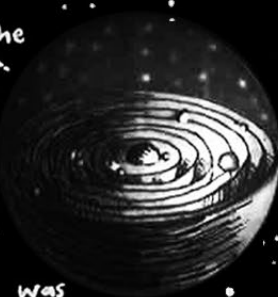


8. Repeat action on both ends.



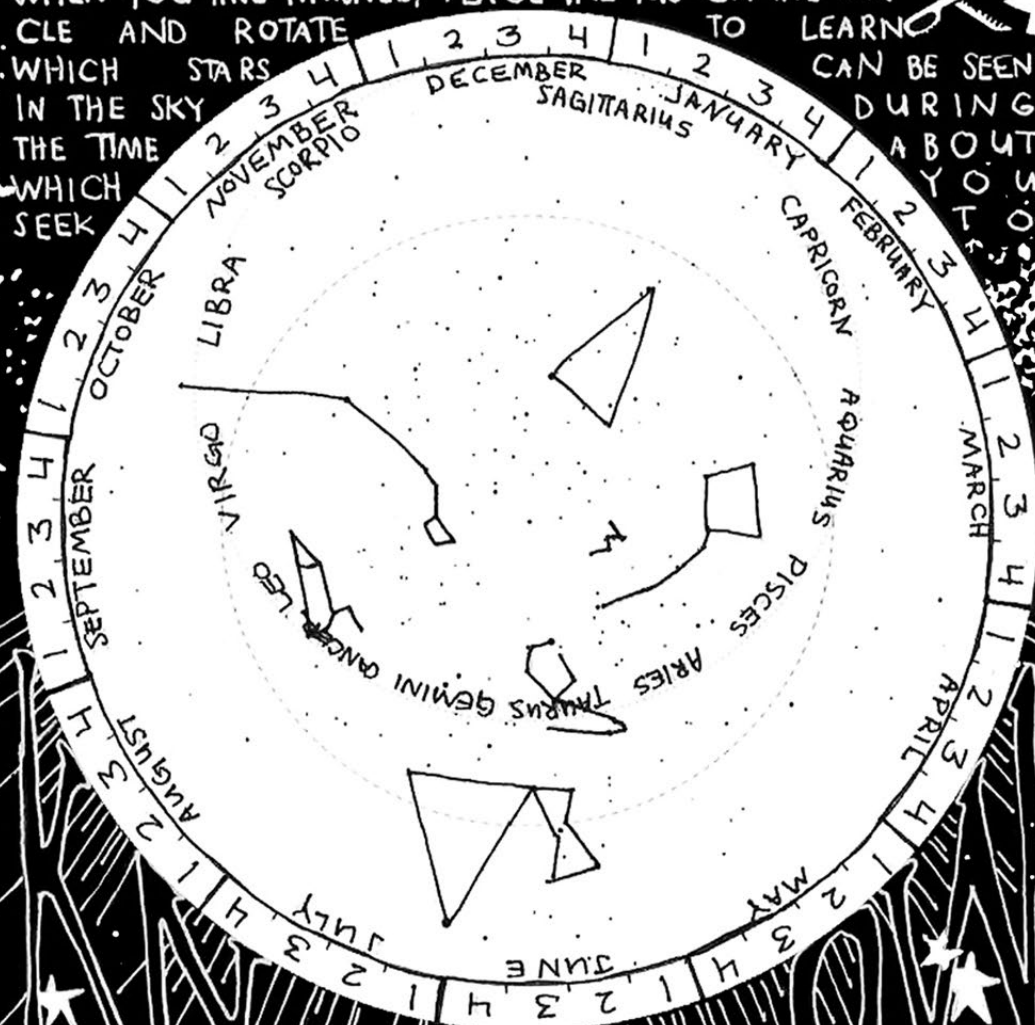
9. Enjoy the wonderful wall hanging.


The first organized system of astrology was that of the Babylonians, dated between 3-2,000 BCE. It was primarily used as a tool of prognostication, through which the gods presented themselves as celestial symbols. Astronomy was very rudimentary at the time, but as it developed, so too did astrology, which was considered a science, along with medicine, mathematics, and alchemy.



In the occidental world, Aristotle's model was accepted as the one true explanation of the structure of the universe. This persisted from the 3rd century BCE until the Copernican, heliocentric system, was endorsed by Tycho Brahe, Johannes Kepler, Galileo Galilei, and finally Isaac Newton. According to Aristotle, the Earth was the center of the world, with each of the planets rotating around, carried on concentric spheres, moved by angels, with the outermost sphere containing all the stars of the universe.

TO MAKE THE ZODIAC CHART ON THE BACK, BEGIN BY CUTTING THE CIRCLE AND THE TUB, AND SEPARATING THEM, AS SEEN AT RIGHT. YOU CAN LABEL THE MONTHS AND CONSTELLATIONS USING THE CHART BELOW, OR MAKE UP YOUR OWN MEASUREMENTS OF TIME AND SPACE. WHEN YOU ARE FINISHED, PLACE THE TUB ON THE CIRCLE AND ROTATE TO LEARN WHICH STARS CAN BE SEEN IN THE SKY THE TIME WHICH YOU SEEK.





Despite their belief that the Earth was not the only body around which others orbit, the astronomers were still baffled by the workings of the stars and were dedicated to understanding their influence in our lives. Brahe, Kepler and Galilei all practiced astrology and the casting of horoscopes, before it finally fell out of favor in Newton's age.

In their lifetime, each made important contributions to the field of astronomy. Brahe proved that comets were not atmospheric phenomenon, but bodies whose paths would have broken through the 'spheres' in the sky. Galilei proved that the moon was an imperfect 'world' that

Jupiter had moons, and that the sun had spots. Kepler's 'laws of planetary motion' proved the elliptical orbits of the planets and the mathematical relationships of their paths.

It is challenging today to imagine that such important work was being conducted alongside the predicting of auspicious days for weddings and wars. If we held the work of the astronomers to today's standards, would we dismiss their findings, considering the lack of scientific evidence backing their other views? How do we continue to justify the practice of astrology?

BELIEVE

10 CONCEPTUAL FILM PROMPTS

TO REFLECT ON CULTURE

#1 Choose a character from 80's pop culture that wore shoulder pads. For the purpose of these instructions, let's use Aunty Entity.

fade into Aunty Entity, or rather, you dressed like the character Tina Turner plays in Mad Max Beyond Thunderdome, walking down the street. The camera walks in front of her, in an almost full body shot. The camera cuts to the reaction of passerbys. Aunty Entity begins asking people...

Aunty Entity: "How much shoulder pad is too much shoulder pad?"

Engage in conversation with the public about the 80's, shoulder pads, etc.

#2 Get a stranger to sing a song you both remember on the street with you. Film it. Repeat. repeat. repeat, with new strangers.

#3 Ask google questions about the path of your life. Slowly. Screenrecord the whole process. See artist example here:
vimeo.com/93782013

TO REFLECT ON RACE

#4 Join okcupid. Read, respond to, or write people semi racist messages. Read and reply. live chat if applicable. Screen record the whole process. See artist example here:
vimeo.com/88007029 *pw:okslave

#5 Turn on a camera. Film yourself jerry-rigging a goldteeth in your mouth. Write* a rap about your neighborhood, your favorite cereal, the prison industrial complex, Claire Bishop, or some other theme of your choosing. Perform said rap.

**alternative (replace gold tooth and rap with a cowboy hat a country song.)*

#6 Ask passersby of your race 1 question about spoken/unspoken communication shared on the street. Have a friend record the interactions. See artist example here.
youtube.com/watch?v=IGVbuRHa9OU

choose prompts. tweak as you see fit.
email results.

sharita towne

satowne@gmail.com

@trapodelsh3biye • #mkthngshppn

TO REFLECT ON FAMILY

#7 Invite all the members in your family on the Birthday of your Grandmother, living or dead. Cook together, share stories, recipes, and memories about your Grandmother. Hand out cameras and recorders. Take pictures. Record audio. Take video. Keep all footage as family record. Make and distribute copies to all attendees. See artist example here:
vimeo.com/94092023

#8 Turn a camera on. Film your father. Ask him if he ever hit your Mom. Ask him why. Ask your Mom if she ever hit your father. Ask her why. If either of them were hit, ask them why they were hit.

#9 Find some kids (yours or others'.) Film them here and now, and never show them the footage. Show them the footage when they are finally the age you were when you filmed it.

#10 Call your Mom (or motherlike or mentor figure in your life) for no reason in particular. Just to tell her you love her. Film the entire conversation.

THE FAMILY RE-CODED

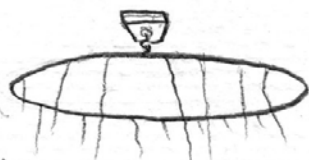
A collaborative photographic glitch series based on Emilio Vavarella's: The Sicilian Family (2013)

- * Choose a family photo that holds sentimental value for you.
- ** If necessary, use a scanner or camera to create a digital version of the image. Save it as a JPG on your computer.
- *** Open the JPG file using Notepad, TextEdit.app or any other basic text editor to visualize the photo as text. The pixels of the image will be translated into alphanumeric ASCII code. This code is a non-intelligible sequence of characters that contains all the information required to recreate the image through an image viewer.
- **** Now write your memory about the photo into the middle of the ASCII code. The text should be based on your own memories or on memories that were passed down to you.
- ***** Save the text as a JPG, transforming it into an image once again and forcing your memories to coexist with the image in an unforeseeable and new way.
- ***** Use your new image as you prefer.
- ***** Please send it to emilio.vavarella@gmail.com and/or tweet it at [#mkthngs](https://twitter.com/mkthngs)

Dear Person,

I want to share with you one way of making a

Shadow Puppet Machine (for a window).

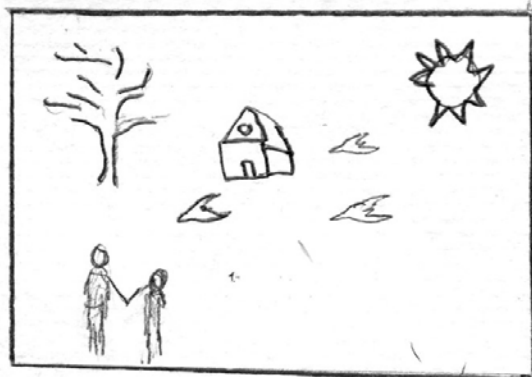


1. Think of something you love. Think about another thing you love and another and another. Think about something you care about. Think about another thing you care about and another and another. Think about something important to you. Think about another thing that is important to you and another and another.

2. Draw the ~~the~~ things you thought about onto stiff sheets of paper. Bristol board has always worked for me, but you can always recycle some old card board, or old folders or some thing.

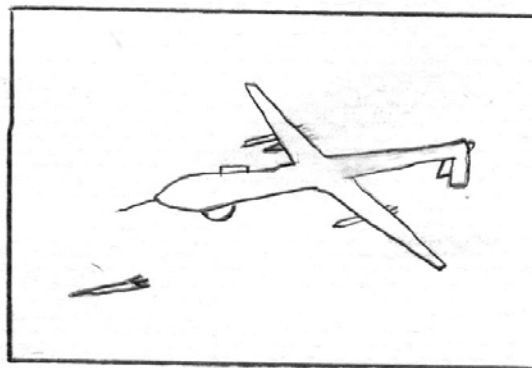
3. Cut those images out. Use scissors, or a craft knife (xacto blade).

4. Place the cut-outs of the ~~the~~ things you love on a table or on the floor. Reflect on them.



5. Now try and imagine all the different kinds of things that people all across the world love and care about.

6. Think of a system, a machine, a weapon that is destructive.

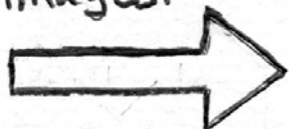


7. Draw the destructive things you thought about on stiff paper.

8. Cut the images out.

9. Reflect on the images.

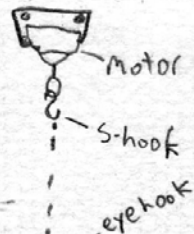
Some things you might need: bristol board, motor with slow RPM (you can buy cheap disco ball motors (on the internet) with various weight capacities), hot glue gun, 2x3s, 1/8" birch plywood, screws, medium gage/light gage steel wire, 2 washers, 2 nuts, 1 eye hook, 1 5" hook, frosted shower curtain, staple gun, masking tape, craft knife, bike wheel, single point light source.



10. Find a window that you would like to use as the screen for your shadow puppet machine. Windows near heavy foot traffic are nice. Cut a frosted shower curtain to the size of the window frame. Tape it or staple it over the window. Glassine paper or something equivalent could also work well.

11. Make or find a circular disc. The disk should not be much bigger than the width of your window. A bike wheel or trash can top could work. Or you can make your own disk (illustrated below). Cut a circle out of $\frac{1}{8}$ " birch plywood. If your disc is large, you may need to cut out 2 half circles out of 2 pieces of plywood and hold them together with some 2x3s, brackets and screws.

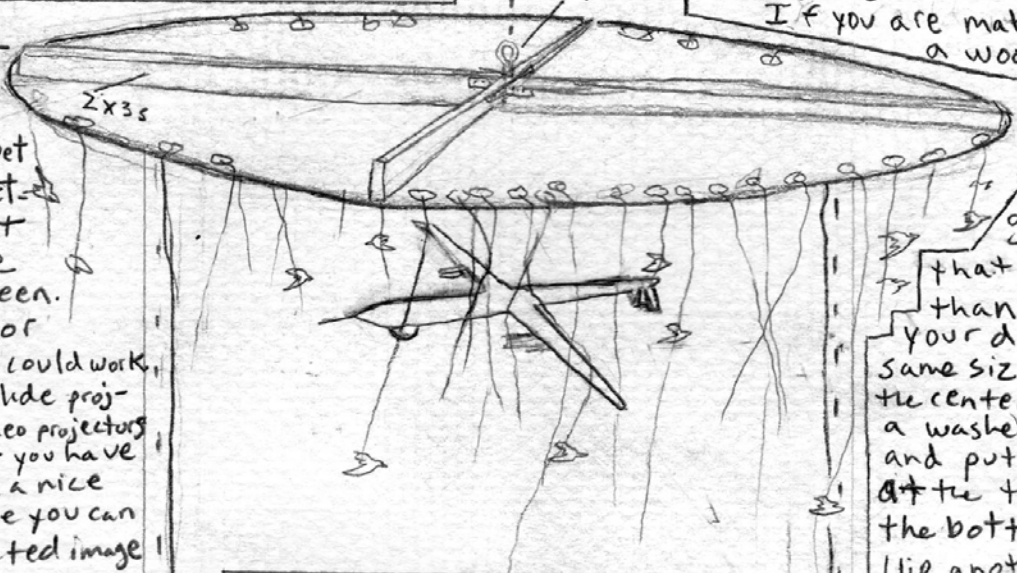
12. Install your motor on the ceiling in front of your window. The center of the motor should be perpendicular to the center of the window and at a distance that is at least an inch longer than the radius of your disc. Attach an "S" hook to your motor.



13. Preparing your disc to hang on the "S" hook of your motor: If you are utilizing an old bike wheel, attach 4 wires to the spokes near the wheel's hub. Make twisted loops at the end of the wires. Hang the wires on the "S" hook of the motor. If you are making a wooden disc,



14. Set up a single point light source, behind your shadow puppet machine, directing the light towards the window screen. A desk lamp or clamp light could work. I have used slide projectors and video projectors in the past. If you have one, these are a nice option because you can add a projected image layer to your shadows.



or a trash can top get an eye bolt that is an inch longer than the thickness of your disc. Drill a hole, the same size as your eye bolt, in the center of your disc. Put a washer on your eye bolt and put it through the hole at the top of your disc. On the bottom side of the disc slip another washer on your eye bolt and then screw two nuts onto the eye bolt, making sure to tighten the second nut up against the first one to hold every thing into place.

Hang the eye hook onto the "S" hook of the motor on the ceiling. If your ceiling is too high, you may have to make an extension rod to bring your disc down to the top edge of your window.

Small but important print:

Please do not use this to make an advertisement for something you want people to buy; ideas, objects, or otherwise.

Please do use this to make something that engages an exploration of your personhood and pushes it into a political intimacy with things that are often hard to feel and think about in complicated ways.

15. Hanging puppets on the Shadow Puppet machine: What you need: light gage steel wire, hot glue gun, masking tape. Depending on how big your cutouts are you may need more than one wire per cutout to give them more stability. Take a length of wire and twist a loop at one end. Tape the loop on top of your shadow puppet machine disc at the edge and bend the wire down. Put a drop of glue on to your cutout and push it onto the hanging wire. Let the glue harden. Add another wire to the cutout to stabilize it. Repeat this process with the rest of your puppets.

16. Turn on the motor. Turn on the lamp. Go outside and watch your puppets move. If you have any questions please don't hesitate to email me: dereulb@hotmail.com

#mkthings

Sincerely,
David Gregory Wallace

how to make a line

find a large room you have ambiguous feelings towards

if the room is empty:

measure the diagonal length of the room from corner to corner

divide this length by your height to determine the number of lines to draw

make each line as long as you are tall

make each line as wide as you want

join all the lines together to make one line that connects the room from corner to corner

if made correctly the length of your line is a multiple of your height

your line can be slightly too long but should not be slightly too short

if the room is full:

find moments you want to connect

draw them together

how to use a line

attach each end to synchronized rotating motors and use it as a jump rope

use it as a tightrope

tie knots on it to record time

hang it on the wall like a painting

use it as a lasso

use it as a noose

use it to trace all the things you want but can't afford

leave it on the ground to mark where you've been

tie it to your house so you can find your way home

if your house is light you may use your line to drag it with you

tie it to the past

glue it on top of a Sol LeWitt wall drawing

gather it loosely and use it as a pillow

how to fix a line

if this text is printed:

on the other side of this sheet of paper is a line as long as I am tall

printing broke the line

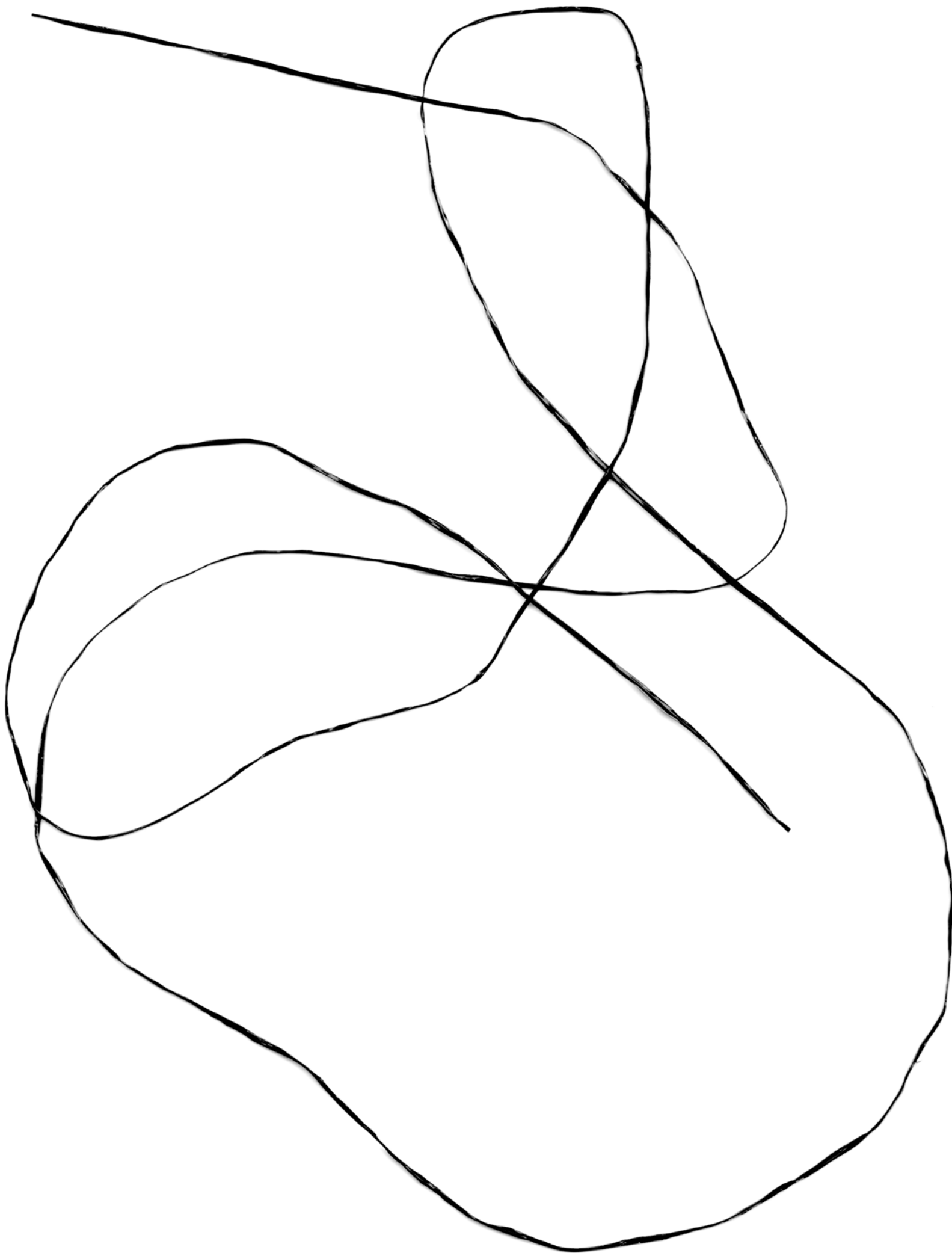
mend it by drawing the fragments together

or:

make something

break it

make something else



MEAL TICKET
SILVER SOCIAL CLUB

-----_yep, that's me

-----_told me this recipe

MAKING THINGS HAPPEN: FACILITATE A MEAL & A COMMUNITY COOKBOOK

FIND A SPACE & TIME. RESERVE IT. THINK ABOUT HOW YOU CAN MAKE IT FEEL WELCOMING.

INVITE YOUR GUESTS FOR A FREE MEAL. DON'T TELL THEM THEY ARE MAKING A COOK-BOOK. PEOPLE WHO ARE NOT COOKS MAY FEEL LIKE THEY DON'T BELONG. INVITE PEOPLE FROM A VARIETY OF BACKGROUNDS THAT MAY NOT KNOW EACH OTHER. ASK IF ANYONE HAS FOOD ALLERGIES OR RESTRICTIONS. GET THEIR CONTACT INFO.

SET A BEAUTIFUL TABLE, BEING SURE THAT GUESTS CAN TALK TO EACH OTHER WITH NO UNINTENDED OBSTACLES. AT EACH PLACE SETTING THERE SHOULD BE A BLANK CARD AND A PENCIL. EACH PLACE SHOULD BE SET WITH A NAME. SEAT GUESTS NEXT TO AND ACROSS FROM PEOPLE THEY MAY NOT KNOW. TRY NOT TO SIT TWO SHY PEOPLE ACROSS FROM EACH OTHER.

COOK A NICE MEAL. IT CAN BE SIMPLE AND HUMBLE, OR TERRIBLY DECADENT. BE SURE TO PROVIDE CHOICES TO ACCOMMODATE YOUR GUESTS ALLERGIES/RESTRICTIONS. IF YOU ARE NOT A GOOD COOK, FIND ONE, OR BRING IN SOMETHING PRE-MADE. THEY MAY NEVER BE ALLOWED TO KNOW YOU DID THIS.

THINK ABOUT PLATING. WOW YOUR GUESTS WITH PRESENTATION. USE CLAY, METAL, WOOD AND GLASS.

AFTER GIVING THEM SOMETHING TO EAT, BUT BEFORE SERVING HOT FOOD THAT COULD GO COLD, HAVE YOUR GUESTS INTRODUCE THEMSELVES TO THE ENTIRE TABLE, OFFERING A FEW SENTENCES ABOUT WHATEVER MOVES THEM. IF YOU HAVE MANY LARGE TABLES, EACH GROUP OF TEN OR TWELVE CAN DO IT.

NOW ASK THEM TO EACH TELL A RECIPE TO THE PERSON ACROSS FROM THEM (OR BESIDE THEM, IF AT A ROUND TABLE). THE PERSON LISTENING SHOULD WRITE THE RECIPE DOWN. EXPLAIN THIS REQUIRES GOOD COMMUNICATION AND GOOD LISTENING. THE RECIPE, IT IS IMPORTANT TO SAY, CAN BE FOR FOOD OR FOR LIFE. IT IS SIMPLY A SET OF INSTRUCTIONS. ASK THEM TO THEN REVERSE ROLES. IN THE END YOU SHOULD HAVE AS MANY RECIPES AS YOU HAVE GUESTS. HAVE THEM SIGN THE CARDS: ".....'S RECIPE, TRANSCRIBED BY".

NOTICE HOW THEY START DISCUSSING FAMILY, CULTURE, VALUES, AND HISTORY, AMONG OTHER THINGS. LISTEN TO THE DIN AT THE TABLE AND SMILE.

TAKE THE CARDS, SCAN THEM, AND DESIGN/COMPILE THEM INTO A PDF. PRINT AND DISTRIBUTE, OR SEND IT OFF TO YOUR PARTICIPANTS AS AN E-BOOK. YOU DID GET THE CONTACT INFO FOR ALL YOUR GUESTS, RIGHT?

RECIPE FOR A STONE SOUP EVENT

Stone Soup is a folk tale told all over the world and is a parable about the sharing of resources, particularly in times of scarcity. In the tale, a community who think they have no food to spare when strangers enter the village asking for a meal, create a nourishing soup by unwittingly working together. They each contribute an invaluable ingredient after being asked to help add a little something to improve the flavour of a soup that the strangers are preparing, using only boiling water and a simple stone. Before long, a delicious pot of soup has been made, to feed villagers and strangers alike. In the story, the stone serves as a tool to bring people together but it could also be an axe, button, nail, shoe or other inedible material that you might carry about with you.

Why not make a stone soup in your community? This is a recipe which describes how, as artists, we have gone about it. It is a guide - a starting point - but each event will be completely different from the last.

INGREDIENTS

- An interest in gathering people together, connecting those with have a common cause, finding common ground in communities divided, acting in solidarity with people in times of struggle.
- A desire to source what is local, make use of leftovers, be inventive, learn about different cultural ingredients.
- Equal participation. This is not just about giving, it is a conversation. A bowl of soup as a universal dish connecting people together.
- A space that will inspire and intrigue people. Neutral ground if needs be. It could be someone's kitchen, a garden, the main street, a gallery, an orchard, in a van etc.
- On a practical level you need: clean water source for hand washing, vegetable preparation and washing up, basic equipment of a chopping board, knife, tin opener, big pot and spoon and few staple ingredients donated in advance - oil, stock, seasoning – and a source of heat – fire, camping stove.



METHODS

- Find a time that enables people to fit it into their routine, which might be just after the school drop off, during lunch hour, during a festival or special feast day.
- It might be possible to use social media or put up posters but it might also need one-to-one conversations, personal invites for people to feel welcome.
- Ask people to bring a story with their ingredient to share with everyone. The ingredient could be a spark for a tale about family, culture, community, land etc.
- The setting is important, make it cosy and welcoming but think about what atmosphere you want to create - lively, calm etc. Dress up the space so people think about it differently, bunting and tablecloths are effective.
- Think about how best to facilitate conversation with the set up. Are people sitting around tables or on picnic rugs? You could cover the table with paper and ask people to write on it as everyone eats and talks so everyone can contribute to the conversation.
- It helps to have some bread to go with the soup. You could ask people to bring their dough and bake it together, or everyone brings the dry ends of their bread and makes croutons.



You are invited to join us for
Stone Soup

When

Where

The soup may need a little extra added to it so please bring an ingredient with you. Perhaps the tin of kidney beans long forgotten at the back of the cupboard, or the glut of apples from your tree, or the bag of potatoes that are about to start sprouting if you don't use them soon. Perhaps you have a herb or spice that you use in all your cooking...



Brian Zegeer 2015

Fold Behind

Fold Behind

#mktngshppn

Dissonance Therapy

1. Cut – ✂ – “and Fold”

2. Place on head

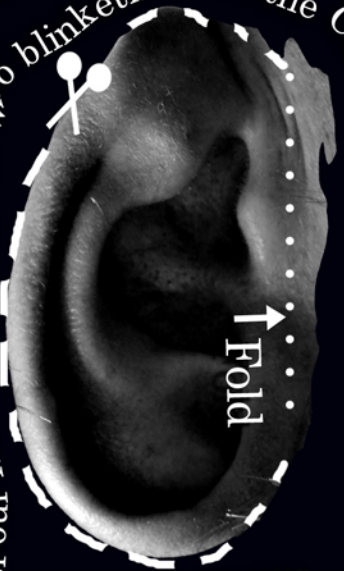
3. Have two friends whisper text into both ears simultaneously...

TUCK EAR



No false gods are or shipped in it, — no philosophic, theologic, or anthropomorphic gods. Yea, and the god of the priests and prophets is buried beneath the Fountain, which is the altar of the Temple, and from which flows the eternal spirit of our Maker — our Maker who blinketh when the Claws are deep in our flesh, and smileth when the Wings spring from our Wounds. On the mountain-heights overlooking both. No false gods are or shipped in it, — no philosophic, theologic, or anthropomorphic gods. Yea, and the god of the priests and prophets is buried beneath the Fountain, which is the altar of the Temple, and from which flows the eternal spirit of our Maker — our Maker who blinketh when the Claws are deep in our flesh, and smileth when the Wings spring from our Wounds. On the mountain-heights overlooking both.

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Make Things / Happen

after Paul Thek's *Teaching Notes* & Robert Walser's *Microscripts*

Make things happen, make things misshapen, make the detectors lie, take the victor home and give her a comb, happen upon a question in the form of an answering machine, make a mechanical Turk that loves Douglas Sirk, happen upon Adam and Steve making memories in the technicolor leaves, make a mishap from scratch, take a powder, make a tachometer, make a mass damper, make a hillside cross, make a digital platoon, make a Phaeton hug the coast, make an immortal toast, grieve for the worst, make a dune appear beneath a sunburst, make a dromedary appear beneath Larry Arabia, make a Long Player, make an EP titled M.C. Heshner, make them go apeshit, shapeshift the shipwrecks, re-gift some paychecks, make the tension of misapprehension go away, make over my dead sodden body, make a wave behave for a phaseless moon in a waiting room, do you want a half order of side eye or a side order of eye roll, make the loud chaps tap out, make a resolution to stop stopping, dropping, and opening up a new shopping tab, clock a new aftermath class, stake your claim, deinterlace a frame, pop some corn into a makeshift life form and make the didactic die to the tune of a thousand cutty rhymes.

All this duck laughter telling you to fuck faster.

Dynasty-flavored travesties downing sliders and talking rhinoplasty, take two and call me when you're mourning, make it new, break a slew, fake a clue, wake in lieu of resting in peace, fret in silence, where accuracy is a currency, fluency is a jury on a flailing spree, break things until they are broken like a token geode in a geodesic dome home.

William Makepeace makes Barry Lyndon happen, make a winner interested in winning, make a loser interested in loss, and happen upon a justice interested in justice, make an irreducible ratio, make a rope trick about fellatio, gnaw through a noose, paw through all that bad news, pay through the nose, abandon rope all ye who dangle here, make a way out of no way, make hay while the sun shines, make do without, make believe withal, make Lon Chaney into Ma Rainey, make like a troublemaker and say that the doggerel ate my white flag lapel pin, make leftovers out of the dead ends and retread trends, make amends with old friends, make it : take it, take a moldering sandwich and press it into the clammy palm of a newly minted nemesis, make room for all the working stiffs mingling at the mixer with all the service Mastiffs, make Eric B. the president and/or make 'em clap to this, mistake food and shelter for feud and swelter, make some spots on the roster for Zeno's paradoxes, take the concept of the limited slip differential and make it more comprehensible, make a fence into a neighbor, make ends meet their maker.

Fake it it 'til you make it, make all the also-rans buy run-flats, make a résumé that puts you at the center of every corn maze, make a little fern motif in your cappuccino and call it a day, make the airbag go off in your friend's off-gassy Prius, make a glass eye for Peter Falk, make a love balloon, then make four score and eighteen more, make a side-eye stencil and let the I & eyes have it, make the giant side-eyed balloon panopticon rise up into the air until it throws sufficient shade on those who toil below, make your pause the one that refreshes the un-beveraged, make a drawing of a stunted Laocoön on the first balloon to fall to earth, then:

Make a pass at a grappler & pass go like a roadie whose inner jailer is a Mailer junkie with a rhesus on the roof rack, looking back in anger at all the strangers, at the ever-wending sameness, at the dazzlers, the hagglers, the feigners, the feckless, the fadeproof, the uncouth, the obtuse, and the freshly cut loose.

justin limoges
#mkthngshppn